

MAY 15, 1951

THE Art digest

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May 15, 1951

Who's News

The Grand Central Moderns Gallery has selected two new artists for membership: **Victor Candell** of New York, and **Dean Ellis** of Cleveland. This brings the artist membership to a total of 22.

James Earle Fraser, 75-year-old Connecticut sculptor whose famed Buffalo nickel is known to nearly every American, has been selected for presentation of the Gold Medal for Sculpture by the National Institute and American Academy of Arts and Letters.

Winner of the Art Students League's \$2,500 McDowell Traveling Scholarship is **Robert Henry Angeloch** of New York. Before studying art he worked for three years as a bank clerk.

A new gallery installed at the Art Institute of Chicago for changing exhibitions of photography has been placed in charge of **Peter Pollack**, the Institute's Public Relations Counsel.

Ludwig Mies van der Rohe, director of the department of architecture at Illinois Institute of Technology, has been awarded an honorary degree of Doctor of Engineering by the Technische Hochschule, Karlsruhe.

The 1951 Rosenberg Traveling Fellowship of \$2,400 has been awarded by the San Francisco Art Association to painter **Edward Corbett**, who will study, travel and paint through the American Southwest.

Leonard Sessler

J. LEONARD SESSLER of Philadelphia, expert and most noted U. S. dealer in manuscripts and prints, died May 2 in Philadelphia after an illness of two months, at the age of 55. He was head of Charles Sessler Co., dealers in rare books, paintings, prints and autographs. The company was founded by his father in 1882.

Purchasing and selling rare books and manuscripts during travels in Europe, Sessler bought many of the etchings and engravings for the famed Lessing Rosenwald collection. Among other European purchases he made was a Rembrandt etching, regarded by many as the finest impression of its kind, which he acquired in 1929 in Leipzig for some \$20,000. Another was Ulrich Richental's "Chronicle of the Council of Constance," bought in Wurtemberg in 1930 for \$30,000.

Sessler was a member of the Pennsylvania Academy of the Fine Arts, the Print Club, the Art Alliance, the Contemporary Art Association, the Locust Club, the Philadelphia Art Museum and the Historical Society of Pennsylvania.

He is survived by his widow, Miriam, and two sisters, Mrs. Arthur Goldsmith and Mrs. Paul Bleyden.

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University City Under Construction.
Theatre-like Construction of Lecture
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Mexican City of Art

By Jo Gibbs

MEXICO CITY: Emperor Trajan built a column which did more to fix his name in the minds of posterity than did his conquest of the Dacians. Caracalla's baths are better remembered than his *terrenas*. Today, in Mexico, President Miguel Aleman's administration is building a "monument" vast enough in scope and implication to do credit to a Roman emperor. Especially in the eyes of visitors of the future, this monument may well overshadow even the continuing social progress under President Aleman. The monument—University City—is just that: sweeping in concept and execution.

This new home for America's oldest university, The National University of Mexico, founded just three years after the Spanish conquest and first completed in 1551, was begun about 10 months ago on the outskirts of Mexico City in the Pedregal, 15 square miles of basaltic lava stream which flowed down from the now extinct volcano Xitli about 5000 B.C. It took young, creative, 20th-century A.D. imagination to envision this weirdly beautiful area as an ideal setting for modern architecture and landscaping.

At the moment, some 4000 workmen and 170 architects, engineers and advisers are working at top speed on a super-modern city of learning that will accommodate approximately 23,000 students. As soon as a building is finished, the artists and sculptors move in on what is probably the most gigantic single art project ever undertaken. Murals will decorate not only huge auditoriums and recreation centers, lecture halls, libraries and laboratories, but even the stairways, corridors and service buildings.

Now has the sports area been neglected. The huge Olympic stadium, which will accommodate up to 140,000 spectators, will boast one mural almost a kilometer long. A practice athletic field, a baseball diamond, two softball diamonds, tennis courts, twelve courts for basketball and ten frontons for jai alai will all be suitably embellished by Mexico's artists—in stimulating and exciting colors, designs and subjects, in

contrast to the quieter ones reserved for the areas devoted to the more contemplative business of learning. This huge sports section will be completed in September, in time to be used in the celebration of the 400th anniversary of the founding of the University.

Architect Carlos Lazo, head of the project, explained that the entire city is planned as an entity, a huge aerial mural with an over-all color scheme carried out in the landscaping (roads are red and playing fields green, for instance), in the colors and textures of building materials as well as in the interior and exterior mural decorations and mosaics.

Lazo, who looks young enough to be a prospective student rather than general manager of such a monumental undertaking, is a typical example of the creative youth and dynamic energy that makes Mexico City so exciting for the arts today. So is Luis Barragan, Mexico's foremost landscape architect, who already has proved that he can turn his profession into a fine art in a fabulously beautiful modern real estate development, also in the Pedregal. Presumably, he will do as well or better for University City.

The over-all theme of the decorations is Mexico itself, its history and its people, with emphasis on the part the University has played in its life and culture over the past 400 years. The presentation will be divided into three categories—historical, symbolic and representational. The historical works will portray the course of the stream of education in Mexico from the time of the Aztecs to the present day, with an epilogue for the hopes of the future. The symbolic works will, among other things, trace the fusion of races—Indian, Spaniard and mestizo—into today's Mexican. The representational phase will be compounded of scenes of university study, investigation and work as well as the traditional scholastic recreational activities, from the ancient Aztec game of ball to split T-formation football.

Most remarkable of all is the harmony and co-ordination with which those normally individualistic artists, architects and engineers are working. The larger mural, for example, will have to be executed by batteries of painters, with limitations of subject, color and presentation set by higher echelon planning committees. So far there have been no squawks from protesting *prima donnas*, although eventually every first rate artist in Mexico (some not too personally fond of others), will contribute his bit to University City, in accordance with the big blueprint.

Carnegie Plans French Exhibition

French painting from the 12th through the 19th century, described as a theme never before attempted by an American museum, will be the Founder's Day exhibition at the Carnegie Institute, Pittsburgh. It opens in October. In former years, except during war periods, the Carnegie International was always held at this time. Now a biennial, the International will be held again in 1952. With the exception of a few loans from France, the French exhibition will be drawn chiefly from American sources.

The Art Digest

LETTERS TO EDITOR

Current Costs of a Rejection Slip

SIR: When we read the long list of exhibitors in current exhibitions, we marvel how so many uninvited artists can afford to pay the cost of exhibiting!

If one considers that the average express rate for two watercolors is \$2-\$4, the agent's fee for unpacking and delivering these is \$2-\$4, and the exhibition fee anywhere from \$2-\$5, with no refunds allowable, the total cost of sending two pictures, only one of which *may* be accepted, is \$12-\$15. Unless the work is invited, the outcome is always doubtful.

How many artists today can afford this expense? And if they can, they may not always be the best artists, which makes the condition even more deplorable. It is most discouraging for those who would like to enter exhibitions, but who cannot afford to take the chance of being rejected, and we certainly hope that before too long these abnormal conditions will improve so that the less affluent artists will be able to send out their works, as frequently as the more fortunate.

KITTY PARSONS
Rockport, Mass.

Reviewers & The Technical Side of Art

SIR: The trouble with art critics and criticism is an effort on the part of people to take refuge in technical analysis, which of all phases of art they understand least. Non-painting art critics do not and never will understand the technical side of visual art well enough to make their opinion of any value whatsoever...

Today, however, the technical side of art is something that a writer promoted from sports or circus publicity rushes into with particular gusto. The result has been thousands of tons of the weirdest literature of mystification and deliberate pretense that a confused world has ever witnessed. If only anyone pushed into the position of art critic will fall back on what he knows of the laws governing the art of literature he can, by translation, arrive at a fair estimate of a work of visual art from the fundamentals of function. This, however, seems not to occur to most writers on art who are cursed by an itch to appear profound. So we have a university professor assuring us that today owing to the great interest in novel and diversified techniques the way a thing is painted has become theme or subject matter in itself. Now as the professor is familiar with the technique of writing he would be amazed at the absurdity of such a proposition applied to literary work.

Any good writer could write an interesting book on painting or surgery, and if he ventured into the field of telling how to paint or remove an appendix his style would immediately become quaint and challenging but anyone trusting his walls to this writer's suggestions, or his inwards to his lance, would be out of luck. That is why critics like Ruskin have gone out of style and critics like Roger Fry and Gert Stein are going, while Froment, Leonardo, Whistler and Kenyon Cox will stand forever.

EVELYN MARIE STUART
Chicago, Ill.

Artist's Need for the Critic

SIR: Criticism possesses a legitimate function in the relationship between artist and public. The serious artist gladly welcomes intelligent analysis of his work whether it comes from fellow painter, layman, or paid critic. Through candid, astute discussion he is bound to experience clearer vision and fresh impetus. The erudite, perspicacious critic, amateur or professional, is respected and honored by those he evaluates, however complete disagreement may be.

May 15, 1951

Such esteemed individuals, unfortunately, are few. Instead, there is to be found another type of critic, sadly in the majority.

In many reference books readily accessible, complete details about the professional life of most artists may be found—where they studied, exhibited and what they have accomplished. Can we secure similar information about the average critic? Do we know who he is—whence he has come and what his professional experience may be? Nobody seems to know...

The contemporary artist is not satisfied to wait until he is old and feeble to manifest his importance. His life is in the present. His experiences are immediate. He struggles to record these experiences while they are vivid and disturbing, not when they are cold and tasteless. To this end he must perform a modicum of security for mind and body.

Self-confidence even in the strongest, is an exceedingly tender and fragile plant. The sense of the importance of what one is doing has its roots in the artist's ego but it cannot sustain itself alone. The fruit it bears becomes soft and rotten unless nourishment is supplied by a source outside itself. This source must be the public and its mentor, the critic.

Art is the tangible expression of a personality. The doubts, the uncertainties, the insecurities which effect changes in that personality are invariably accompanied by radical alterations in its expression. For this reason, so many present-day artists fluctuate amongst different moods—trying to realize a singleness of aim which is a contradiction of their variegated lives.

But is any of this tumult sensed in the sterile and useless columns of art pages? Could you tell it was the year 1951 by the perverted jargonese that masquerades as aesthetic criticism? It would indeed be a pathetic commentary on the value of art to humanity if the artist in man struggled, suffered and sacrificed merely to bring forth "jewel tone and enamel effects," "dry textures" or "vivacity of patterning." These are not my quotes, but random selections from a leading and most influential newspaper.

Only when the critic recognizes the social-economic bond existing between artist and society; when he is conscious of the fact that the artist is a product of society and speaks to and for it; when he appreciates fully and passionately the religious-emotional nature of a work of art; when he is conscious that it cannot be completely measured in terms of light and shade, color, composition or what-haves; when he is prepared to exchange his shibboleth of pet phrases and arbitrary values for insight and perception—when he is able to keep abreast of the ever-changing qualities and permanent revolution.

From a Scrapbook

"Our eye perceives the features of the living being, merely as assembled, not as mutually organized. The intention of life, the simple movement that runs through the lines, that binds them together and gives them significance, escapes it. This intention is just what the artist tries to regain, in placing himself back within the object by a kind of sympathy, in breaking down by an effort of intuition, the barrier that space puts up between him and his model. . . ." Henri Bergson, in *Creative Evolution*.

tion that form the life blood of momentous art—only then will he earn the deference of those he seeks to judge. And only then will he be worthy of the all-important task he has chosen for himself—the interpreter of man's everlasting communion with the infinite.

JACOB GETLAR SMITH
New York, N. Y.

Margaret Breuning's Understanding

SIR: Margaret Breuning's review of Adele Brandwen's exhibition appearing in the April 15 issue of *THE ART DIGEST* displayed such an imaginative perception that I beg you to permit me to express my deep appreciation.

I need not tell you of the travail undergone by the sincere artist in the creation of his work, but that would be gladly borne if only qualified people would take the time necessary to absorb and appraise the resultant work. How doubly blessed an artist is, therefore, when the person viewing his work approaches it with an understanding of the intangibles underlying this work and then proceeds conscientiously to record the reactions! Margaret Breuning has done this to a remarkable degree. Her review is heart-warming to every genuine artist strivings to push forward the frontiers and boundaries of his art. Again, thank you very much!

MAXWELL BRANDWEN
New York City

Possibilities of Television

SIR: I wonder if anyone has given a thought to television in relation to art. We hear constant wheezes from museums, critics, dealers, your magazine, and artists, in particular, that art "ain't what it used to be"; that the movies, radio, sports, the Republicans, the Democrats, sleazy reproductions of candy-box tops—and what have you—have weaned the fickle public away from a proper appreciation of the really worthwhile in art. And now there's television to contend with.

If all the above "wheezers," and others interested in re-acquainting the populace with what is cooking in the art world, would organize before it is too late, there still might be a chance to save at least one band of television from falling into the hands of the hucksters. Make it an asset instead of a liability.

In the proper hands, a camera introduced into the Metropolitan would have brought the individual pictures of the recent modern exhibition, in colors, right into my living room. This, with a running commentary by a man of the Ralph Pearson or C. J. Bulliet method of expression, would have been something. I say a man because, for some reason, a woman (unless she is a singer or actress) never sounds convincing on the air. The commentator must abandon the ivory tower and come down to earth. The cop on the corner will shy at the gobbledegook that passes for art comment in the so-called art circles; and if you want him to discuss the relative merits of Marin, Zorach, Sheeler and J. Doakes (instead of the relative merits of Sugar Ray or Ez Charles) you've got to tell him, in his own language, why the picture on his viewing screen is worthy of being there. A fine line must be drawn between the educator and the high pressure salesman.

Undoubtedly, there is enough material in all of the museums of this land to make such a program one of the richest to ever enter any American home. As an opportunity to stimulate a national interest in art and to promote sales, television is unparalleled.

My contribution is the suggestion—I leave the trifling financial, organizational and technical problems to you.

E. G. STEELE
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Hofmann Profile

DURING 35 years of teaching modern art, Hans Hofmann has influenced more than 5,000 art students from every corner of the globe.

First, and for many years the only school in the world devoted to teaching modernism, the Hans Hofmann School of Fine Art was originally established in Munich in 1915 and moved to New York in 1930. The effect of Hofmann's teaching is impossible to essay, but it must have been enormous, particularly in America's development of color in its painting. For years a fundamental difference between American and European painting—up even to the late '20s—was our color timidity. With Hofmann, color is of first importance—"Form with color"—and the Hofmann influence, now fanning wider as former pupils become themselves teachers of his theories, may have been a profound factor in our elimination during the past 20 years of that inhibiting national characteristic.

At 72, Hofmann is still a teacher of bouncing vigor, with his New York school averaging over 100 students and with nearly as many each summer at his famed Provincetown classes. As a creative artist, however, only recently has he been accorded national recognition, partly because of his reluctance for many years to exhibit, partly because of a more sympathetic attitude recently toward the abstract and non-objective idiom.

The purchase by the Nebraska Art Association of his painting *Fruit Bowl*, reproduced in the last issue of THE ART DIGEST, reminded us of the fact that Hofmann, though well known as a teacher has been comparatively little known as an exhibiting painter. We sought him out.

Stocky, grey-haired, with sunlight constantly pouring from his smiling eyes, Hofmann speaks with a still-heavy German accent that one attunes to in surprisingly few moments. His genius as a teacher must derive, first from his rational thinking and respect for the laws of art, and secondly from his ability to demonstrate, passionately and clearly, all that he says about art. His own greatest influence was Matisse, though he holds in almost equal regard Picasso and Braque—all three of whom he grew with into artistic modernism maturity in Paris.

Son of a German official in Bavaria, Hofmann early showed a knack for music and mechanics and, in fact, has several inventions in the field of electromagnetics to his credit. A quest for the reality of relationships—whether tone intervals in music, magnetic waves in science, or light and forms in life—became a passionate concern in his early youth, and eventually led him into art. He studied under mediocre instructors in Munich before journeying to Paris under the patronage of a wealthy Berliner. In Paris he discovered modernism, and the modernists who were carrying on from impressionism and post-impressionism into cubism. He joined their circle.

When war came, Hofmann returned to Munich and there set up his school in 1915. Before long he had students from many nations, including such Americans as Vytlacil, Cameron Booth,



HANS HOFMANN
(Photo by Bill Witt)

Glen Wessels and Worth Ryder. These latter persuaded Hofmann to accept a summer session teaching appointment in 1930 at the University of California. While he was on the West Coast during the following year, word came of Hitler's victorious election and Hofmann's wife, back in Germany, wrote to advise the artist to remain in America, which he did. She later joined him here and they became citizens. For a while Hofmann taught at the Art Students League, but in 1931 reopened in New York the school begun in Munich. It has been a sturdy success ever since. Its uniqueness is pointed up by the fact that prior to its establishment in Munich there had previously been in Europe only one short-lived school of modern art, maintained by Matisse, and only three others later—Ozenfant's (now in New York), the Bauhaus, and that of Andre L'Hote.

Non-objective painter though he usually is, Hofmann has the highest regard for objects and nature—not as something to be reproduced, but as something to be studied for suggestions of spatial relationships. At his school, students always work from a model or still life arrangement. They are taught first to work with line until mastery of that line leads them to a control of planes. The important thing the impressionists discovered, Hofmann points out, is that the appearance of things seen is a two-dimensional phenomenon, and that the surface of a picture is also two-dimensional. To show how truly two-dimensional things appear to us, he points out how a young baby reaching for a toy stabs either too far or not far enough at the object dangling before its eyes. What the impressionists lacked and the Cubists tried to capture, he says, was a vitality of spatial relationships within the limitation of the canvas' two dimensions. With Hofmann the phrase "push-and-pull" recurs constantly in his explanation of creative painting. To him, the greatness of a picture lies entirely in its spatial tensions, in the relationships between positive space—space of the object—and negative space—the void between the objects. To recreate such tension on canvas using color is to create art. Mere decoration, without this push-and-pull, "is only

[Continued on next page]

The Art Digest

THE ART DIGEST

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Margaret Breuning Mary Cole

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Mixing of Mediums

OF ALL the profound developments in the fine arts probably the most notable—and certainly the most noticed this past season—has been the changed attitude toward medium integrity. In former years we insisted upon "sculptural" quality in sculpture; on "paint quality" in painting; and on the particular medium being fully expressed in printmaking. In recent years many artists have rebelled against such limitations, to the extent that today, in a big mixed exhibition, one hardly knows when one has left the painting department and entered the sculpture division, or left sculptures to enter the ceramic group. This mixing of medium and breakdown of former restrictions is pointed up this month in the exhibition of "Experimentals" current at the Philadelphia Art Alliance, reviewed on page 9.

Such a breakdown in medium integrity has occurred many times before in art history. Probably the most famous earlier period was that of the Hellenistic age, when formalized 5th century Greek art gave way to an abandoned impressionism and expressionism and mixing of mediums that is strangely akin to the art of the 20th century. Of the moderns, none has been more inspired by Hellenistic art than Picasso, and his most famous work, the *Guernica* mural, had its almost exact model in the sculptured frieze of the Altar of Pergamum, a 3rd century B.C. essay on war, every bit as powerful as the now-famous Picasso painting. It, too, violates the earlier laws of medium integrity by its pictorial emphasis.

At the close of the Middle Ages, another mixing of mediums took place. Sculpture no longer responded to an architectural synthesis; stained glass windows became picture windows; the triptych and the polyptych in painting gave way to the portable easel picture of today.

At an even later date, during the late Renaissance, the breakdown occurred again and we have today as its legacy the opera—an art form in which music, architecture, poetry and drama melt one into the other to form a vast and completely anachronistic extravaganza that nevertheless perenially maintains its popularity.

Such is art in our time. Today we find that driftwood, scoured by pounding waves and not touched by human hands is "a valid art form." While some of our artists insist that the sur-

face of a canvas remain two dimensional; others—the magic realists—insist that it be three dimensional. The sculptured stone must either express stone or be so completely worked that it is no longer stone. Where a sculpture once was required to occupy and penetrate space; it is now insisted by some that space occupy and penetrate the sculpture—as, for example, the holes in a Henry Moore work. A greater part of the prints exhibited today are those of "mixed mediums"; one printmaker even solders a piece of wire to his copper plate in order to effect an indentation in the printed paper. A constructionist represented in the Philadelphia exhibition presents dove-cote-like boxes in which the spectator is free to change the distribution of the forms to suit his own fancy.

Is all this valid?

The question resolves itself, of course, into one simple answer. It's history, valid or not. Some may prefer that things were otherwise, but the actuality nevertheless remains.

The periods of high synthesis and of rigid medium restrictions were not always popular. A century ago the 13th century Gothic Age was considered barbarian, and the word was spelled Gothic; more recently the High Renaissance was thought to be the epitome of decadence; the Pre-Raphaelites insisted upon a return to the Italian primitive art. Nothing seems so mutable as our estimates of historical periods.

Of this we can be sure: out of the widespread experimentation and mixing of mediums will come eventually a new synthesis in the fine arts, a new set of formal relationships, and a new sense of discipline. Whatever wild and overblown form experimentation takes today, we can be sure of this: it is symptomatic of a fermentation.

For those who doubt its value today as fine art there still remains the comforting thought that tomorrow's more rigid art will be the better for it.—P. B.

Hofmann Profile

[Continued from previous page]

taste, not reality," he says. Artistic reality is "awareness of these relationships."

He believes that color can be made to express space by itself and that Matisse surpassed all of the moderns in achieving such use of color. He feels that in his own paintings, as in Matisse interiors, a swept field of blue can form the entire interior space suggested in the picture.

When he does non-objective paintings—or, as he calls them, "automatic paintings"—Hofmann uses no model at all, works instead entirely from within himself, creating on canvas a set of vital tensions that are as abstract, in relation to nature, as a musical composition. In some of his recent works, the surface—always an intensified aspect of a Hofmann painting—achieves a quiver of color and texture that reminds one of the early impressionist paintings. But underneath those surface effects are his ever-loved relationships, echoing and counterpointing each other—the same tensions first re-discovered by the cubists, after the impressionists had rescued for modernism the picture's essential two dimensions.

Hofmann students have the loyalty of old grads; they invariably speak highly of the master. At a visit to his school on Eighth Street we found one comparatively new Hofmann student who stressed particularly the teacher's ability to project himself into the individual problem of each pupil. "He can go from one to another and each one of us feels that he has in his mind exactly what we are trying ourselves to express. He deals with our individual problems," the student said.

In Hofmann's 14th Street apartment are many of his paintings hanging on the wall undergoing a period of prolonged scrutiny to which Hofmann likes to subject his own work. If the painting does not stand up under months of this kind of testing, back it goes to the 9th Street studio for re-working or scraping.

No Hofmann student undergoes any more searching criticism than that which the artist applies to himself.

Copyright Case Dismissed

A copyright infringement case brought by painter William R. Leigh against individuals of the CIO was dismissed recently from the U. S. District Court in Newark, N. J., by Federal Judge Thomas Meaney. In the meantime, similar action has been instituted by Leigh in the New York Southern District Federal Court.

The case grew out of the use by CIO organizers of a reproduction of Leigh's painting *Struggle for Existence*, showing a group of horses huddled in a circle with a solid round phalanx of hind-kickers facing a band of attacking wolves. After it was reproduced in Parade Magazine, the CIO group used the Parade reproduction on an organizing handbill under the title "Horse Sense," without obtaining permission from the artist, who had previously copyrighted the painting, nor from Parade, which carries an overall copyright on its contents.

In his decision entered March 30, Judge Meaney found that the defendants's reproduction on the handbill was "an innocent infringement" of Leigh's copyright and that Parade's own copyright of its periodical did not extend to reproduction of the plaintiff's work of art, since Parade "was not the proprietor . . . within the meaning of the Copyright Law."

Nothing Like Knowing Artists

Rome's Greenwich Village, cobblestoned Via Margutta on the slope of Pincio Hill, is undergoing the same fate New York's Greenwich Village suffered in the late '20s, according to a United Press dispatch to the New York World-Telegram and Sun. The "culture vultures," with no talent and plenty of money, are squeezing out the real artists, musicians, poets and philosophers who have peopled the district for three centuries.

Recently an emergency committee of artists met to try to force "callous, soulless" landlords to keep down the rents "which have recently soared because the snobbish rich have wanted a Via Margutta address and to mingle with artists. Rents have recently gone as high as \$150 a month."

JACOB HIRSCH

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Critic Confronts 'Art Inflation'

REFERRING in his Sunday art page to the current discussion on art reviewing in *THE ART DIGEST*, critic Alexander Fried of the San Francisco Examiner told his readers of a complaint the reviewer has against artists: art inflation.

Part of this inflation, he wrote, is indicated in the number of art shows in San Francisco alone—"It's a poor moment when there aren't at least 30 concurrent temporary exhibitions . . . which open at the rate of about two dozen per month."

Another element, he added, "lies in the intangible and arguable values of nearly all the shows that go up."

"Experiment and uninhibited self-expression are the order of the day. Each artist seems to be turning out currency that he's proud to call his very own. He sets his own aesthetic value on it just as you might (if it were legal) put your own dollar value on green papers that you printed in your own basement."

"Mind you, some of these self designated values may eventually prove correct. (Think of unrecognized geniuses in the past.) Yet it would be folly to imagine that EVERYBODY's high hope for his own works is justified."

"Well, to the degree that a reviewer is a reporter, how in the world can he keep San Francisco readers, for example, minutely informed about a week-to-week art schedule that is so fantastically profuse, so dubious and mixed and complicated?"

"So from time to time, he drops minute descriptions (which threaten to become unreadable) and looks for illuminating generalizations."

"Such illuminations, at best, are valuable and readable. But even though art trends are too restless for their own good nowadays, they still don't move fast enough to create valuable new general insights every week. Consequently, the reviewer's best ideas get to need repetition over and over again. As he repeats them—once he thinks he has made his point—he gets to feel like a smug fool or a drudge or a fanatic."

"Some reviewers escape the problem simply by turning out human interest stories about artists. This makes the easiest of art reading. But it happens to be totally irrelevant to real, inner art values."

So, in the meantime, the reviewer reports as well as he can and as completely as necessary. And . . .

"Paradoxically, he probably is having a very interesting time of it—enjoying the art he personally likes; enjoying his pontifical powers; enjoying the tough craft of reviewing that sat him down at his professional typewriter in the first place."

"If artists or readers have a complaint against him, let them remember he has a complaint against artists."

"His job will look better done some day after our era of art inflation. That won't be an era when people will make less art, so long as it gives them pleasure. But it will be a day when art-makers will become a lot more modest than now about what they think is worth hanging in the public eye."

AFA to Convene

Keynoted to "America's Cultural Responsibilities in the World Today," a two-day convention of the American Federation of Arts, June 1 and 2 in Philadelphia, promises to be one of the most important held by the Federation.

The keynote address will be given by George Boas, well known Johns Hopkins professor; other speakers include such very diverse authorities as Budd Schulberg, novelist; Charles T. Coiner, vice president of N. W. Ayer; William G. Constable of the Boston Museum; Lloyd Goodrich of the Whitney Museum; Sidney Berkowitz, of Nieman-Marcus Company; Sturgis Ingersoll of the Philadelphia Museum; painter Ben Shahn; director Otto Spaeth; Bartlett H. Hayes, Jr., of the Addison Gallery, and Dr. Alcen Lima, director of cultural affairs, Pan American Union.

On Friday morning, June 1, the meeting theme will be discussed; in the afternoon the topic will be "What America Now Does And Might Do To Meet Cultural Responsibilities Abroad." In the evening, Dr. Boas will give the main dinner speech. Saturday morning will be devoted to "Is American Culture Adequately Represented At Home." An afternoon session will be devoted to art films.

First day sessions will be held at the Penna. Academy; the Friday dinner at the Bellevue Stratford; Saturday sessions at the Philadelphia Museum. All sessions are open to the public.

Fourteen Made N.A.

Lawrence Grant White was re-elected president of the National Academy and 14 associates were elected to full membership at the Academy's 126th annual meeting in New York April 25.

Oil painters elected to full N.A. membership were: Alexander Brook, Sag Harbor, N. Y.; Charles Locke, Garrison, N. Y.; Emma Fordyce MacRae, New York City; Henry Mattson, Woodstock, N. Y.; Raphael Soyer, New York City.

Watercolorists: Tore Asplund, New York City; W. Emerton Heiland, Philadelphia; Dong Kingman, Brooklyn, N. Y.; Emil J. Kosa, Jr., West Los Angeles, Calif.; Gertrude Schweitzer, Hillside, N. J.; and Frederic Whitaker, Norwalk, Conn.

Two sculptors, Donal Hord, Pacific Beach, Calif., and Henry Kreis, Essex, Conn., and one architect, Otto R. Eggers, New York City, were also given membership.

VAN DIEMEN-LILLENFELD

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THE ART DIGEST

Vol. 25, No. 16

The News Magazine of Art

May 15, 1951



HELEN WILSON: *Matrix*



LEO AMINO: *Mother's Vigil*



SUE FULLER: *String Construction*

Philadelphia Finds 'Experimentals' Still Exuberant, Fluid

By Dorothy Drummond

PHILADELPHIA: The Art Alliance, alive to the adventurous vitality of contemporary art, is presenting an exhibition of "Experimentals" covering many different fields including painting, sculpture, the graphic arts, photography, the decorative arts and design (furniture, wallpaper, etc.). Dramatically staged by decorators Foster M. Lott and Richard Neagle, the new ideas and approaches reveal similarities rather than contrasts, despite the diversity of materials and techniques employed.

Obvious throughout the show are a meshing of the arts, a break with pre-conceived ideas that have limited structure and subject matter, and determination to give to a wonderful new age of mechanics and chemicals, new sights and movements, its own means of expression. The exuberant fluidity of the new processes, however, makes it apparent that, so far, none has crystallized sufficiently to establish a "period" style. The artist is still fancy free to express himself as he chooses: via welded steel, string, laminated plastics, encaustic, shadow box formations or the new chemistry of ceramics.

How experimental thought-approaches, aided by new materials, have changed both the physical form and the subject matter of sculpture is indicated in a wealth of welded steel compositions with Barbara Lekberg's *Three Graces*, Ruth Vodicka's *Stallion* and Juan Nickford's *African Landscape* to the fore. Equally telling are Leon Pledger's *Alpha*, with gold-tipped black linear forms, and Leo Amino's clear plastic abstractions with color forms imbedded. It is doubtful whether any one of such conceptions could have passed a sculpture jury 25 years ago.

Three main trends dominate the use of experimental materials in the sculpture: one creates linear elegance, with

rich decorative handling of opened up forms; another stresses mass via new ceramic and artificial stone formulas (as in work by Lu Duble, Nina Winkel, Ellen Key-Oberg), and a third develops abstract spacial relationships as in a combination of stainless steel and plastic by Ibram Lassaw.

What is happening in sculpture has a parallel in the print field. These two arts, in fact, seem to be drawing closer to each other through mutual preoccupation with metals, color, and linear emphasis. Rolf Nesch, for example, has recourse to effective relief in the devising of his prints, while to gain three dimensional effect he solders on his copper plate bits of wire, screen, etc., using oil colors for final brilliance. At times, however, he by-passes color altogether, creating compositions di-

rectly from an assemblage of myriad nails, or the manipulation of sharp steel plate shapes and screening.

Thus, it becomes more and more difficult to determine where one art ends and another begins; the print-maker turns sculptor; while the sculptor, exchanging line for the rotundity of form, leans toward the print. String and wire are now stock-in-trade for both. Sue Fuller uses string to shape a deep geometric pattern under glass. Mariska Karasz, whose Hungarian heritage predisposes her to art via embroidery, creates with colored strings on textile backgrounds.

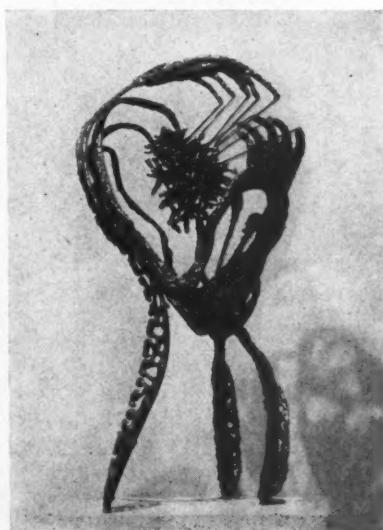
As fascinated by metals as Nesch, Zahara Schatz achieves amazingly beautiful patterns through a lamination of thin plexiglass sheets, flat or molded, and imbeds between bits of copper, screening, wire, tin, aluminum and silver foil. Dyes are used to add color.

The old concept of a painting as a flat surface upon which the second and third dimension may be inferred is giving place to the actual handling of forms in space. Such experimentation follows two main trends: one toward use of thread or wire tracery over background painting, as presented in non-objective compositions by Jimmy Ernst; the other toward a modern shadow-box version, as in work by Eugene Berman.

The deep box form crops up also in the work of Joseph Cornell whose yellow canary (a wood cutout) perched on rough cork against a background of thin watch springs stresses not only the sculptural approach to subject matter, but also contemporary interest in an actual movement of objects, carried further in mobiles by Herman Cherry.

Shadow-box ceramics by Carl Walters, encaustic painting by Roger Antilker, color wood block prints on cloth (to be used as wall decorations) by

[Continued on page 29]





Blind Jurors Judging Sculptures at Equity Show

New York Equity Exhibits in Full Force

WITH a non-juried benefit exhibition of 500 paintings and another 100 sculptures, on view to May 26 in the newly expanded Lighthouse for the Blind, the New York chapter of Artists Equity this month became for the first time an exhibiting organization.

The show, hung on every inch of available wall space on the first two floors, including corridors and the cafeteria, has all of the aspect of an old-time Independents' Exhibition of the late '20s and early '30s. It ranges from the most extreme type of representationalism to the most extreme efforts at not representing. Paintings in the building's auditorium are "skied" in some cases as many as four deep, and any attempt to review the vast show would be foolhardy. The pictures are hung so close together that a retina image of one blends quickly into that of the next, with a resultant cinematographic impression that a great deal of paint has been applied to a considerable amount of stretched canvas.

Feature of the show was the opening day judging of the 100 sculptures by a jury of five blind people who felt each piece labeled with a plastic Braille tile, and awarded the \$100 Enrico Glicenstein Memorial prize to Jane Wasey's foot-high ebony figure with a viol entitled *Dark Note*. Honorable mentions were accorded by the blind to works by Genevieve Carr Hamlin, Cleo Hartwig, Joseph Hovell, Kermah Kallman, Oronzio Maldarelli and Bernard Simon.

Guided by 12-year-old "Rocky," a seeing eye dog who is referred to by her mistress as "a rather old lady," the five blind jurors fingered each piece of sculpture to decide the award.

While there was difference of opinion concerning the merits of most of the pieces, there was complete unanimity with regard to the Wasey figure. Asked later why they had voted so decidedly on that piece, the jurors told **THE ART DIGEST** that "its dark color, its sadness,

and yet the hopeful note expressed in the raised head" had touched them most strongly. Asked why they had not voted for a nearby abstraction, they said that "it means nothing, has nothing definite about it." They added that they like "modernism" but prefer it subdued.

A painting prize offered to the best work by an artist not already represented by a gallery, was awarded by the National Association of Women Artists to Mary Steele for her *Painting*. The award consists of a free three-week one-man show.

Nearly all of the works at the show are for sale and as of the end of the first week, according to a bulletin board announcement, four were sold.—PAUL BIRD.

WASEY: *Dark Note*. Glicenstein Award



Art in Chicago

By C. J. Bulliet

CHICAGO: Hold of Artists Equity on the artists of Chicago is both extended and tightened by the annual national meeting here the last week in April. That Equity has the blessing of the Art Institute, once the practical monopoly of the Chicago Society of Artists, was apparent from the fact that its important business meetings were held there and from the further fact that high officials of the museum participated actively in its discussion of ways and means for the advancing of the interests of the artists. Daniel Catton Rich, director of the Institute, was chairman of a Saturday meeting on the theme of "The Artist as Teacher." A "meet the artists party" that night, with admission tickets sold for the benefit of the Equity fund, so far overtaxed the spacious roof garden of the Knickerbocker hotel that police regulations regarding fire hazards had to be imposed, admitting swarms of artists only as others departed. It was the largest gathering of artists in the recent history of Chicago.

Popularity of Equity already is resulting in some of the evils that caused the decline of the old Chicago Society of Artists. Equity's shows, for example, are being restricted by juries, and murmurs of "favoritism" are being heard in the association's own ranks. Their May show in the little Well of the Sea gallery in the Sherman Hotel, opening immediately following the convention, was limited to 20 selections by Hugo Weber and George Buehr from the large February and March shows at Mandel's, themselves juried.

The Well of the Sea artists, selected from Equity ranks, are Carl Kahler, Irving Titel, Copeland Burg, Gertrude Abercrombie, Rainey Bennett, Claude Bentley, Lester Bridaham, Richard Flemish, Malcolm Hackett, Sam Himmelfarb, Bernard Kaplan, William Schwartz, William Stipe, John Talleur, Julia Thecla, John Wally, Rudolph Weissenborn and Melvin Tess, painters, and Ginc O'Dell and Si Gordon, sculptors. Most of these are veterans in Chicago art circles.

In the ancestry of Artists Equity were such free-for-all art picnics as No-Jury, and, in the days of the depression, the highly colorful summer Grant Park art fairs on the lawn south of the Art Institute, where all artists were invited to take possession of park benches or spread huge beach umbrellas, and the equally glamorous shows on the mile-long Navy Pier, where the same freedom was observed. Those get-togethers introduced a large number of new and flourishing talents that helped powerfully to break the hold of the "old hats" at the Institute. Arteries harden in art more quickly than in biological life, and Equity is beginning to show alarmingly the symptoms. Unfortunately, as I have said many times before in these columns, the Art Institute, for better or for worse, dominates the art life of Chicago more completely than any other museum in the major cities of the world. Just now, a menace is the aging Equity.

Ramon Shiva, one of the three or

[Continued on page 26]

The Art Digest

Equity Convention

[Following is a brief summary of Artists Equity's recent national convention in Chicago, which has been kindly supplied THE ART DIGEST by New York delegate to the convention, Elias Newman.]

Beginning in New York with a handful of professional artists about five years ago, Artists Equity Association has developed nationally with unprecedented speed. Its membership now totals about 1,900 and it is only beginning to grow. Organized as "a national non-political, aesthetically non-partisan organization," it is now a vital factor in the art life of the country. Its primary purpose, however, is the improvement of the economic condition of the professional artist of the United States.

Economic stress and the growing problems of the American artist in our present unsettled emergency period, were uppermost in the minds of the delegates attending the National AEA conference held in Chicago on May 27th and 28th. Some 50 delegates from various parts of the country met in the clubroom of the Art Institute of Chicago which, with the Chicago chapter, was host to the Conference. Details for the Conference, locally, were ably handled by Lester B. Bridaham, secretary of the Art Institute of Chicago, vice president of the Chicago chapter and a Director of National AEA, and by other Chicago members.

The first day was devoted to closed sessions for delegates and chapter spokesmen who reported on activities in their respective districts or regions. Methods were evolved to strengthen the small outlying chapters, to give them greater autonomy for action and growth. To permit more democratic representation, a resolution was adopted to change the character of the annual meeting into a convention of elected delegates empowered to vote on all official business confronting the national organization.

The morning session on April 28th was open to the public. A forum on the theme "The Artist As Teacher" was presented with Daniel Catton Rich, di-



DELEGATES TO THE 1951 NATIONAL CONFERENCE OF ARTISTS EQUITY ASSOCIATION, CHICAGO ART INSTITUTE, APRIL 27-28. Front row, l. to r.: Lester B. Bridaham, Chicago; Maxwell Gordon, N. Y.; Kyle Morris, Minn.-St. Paul; Nathaniel Dirk, N. Y.

Middle Row, l. to r., seated: Martin Snipper, S. F.; Elias Newman, N. Y.; Fay Gold, N. Y.; June Lukosh, Chicago; Sol Wilson, N. Y.; Vicci Sperry, Chicago; Sidney Laufman, N. Y.; Dwight Kirsch, Des Moines.

Top row, standing: Harry Glassgold, Detroit; Marvin Beerbohm, Detroit; Ralph Wickiser, Baton Rouge; Hughie Lee-Smith, Detroit; Robert Cronbach, N. Y.; Ernest Fiene, N. Y.; Irving Titel, Chicago; Hudson Walker, N. Y.; Harry Chew, Kansas City; Berto Lardera, UNESCO; Richard Florsheim, Chicago; Daniel Millsaps, N. Y. Not in the picture: Yasuo Kuniyoshi, past president; Dorothea Greenbaum, and a few others.

rector of the Art Institute of Chicago, as chairman and moderator. This session was highlighted by the brilliant introductory address of Dr. Edward Sparling, president of Roosevelt College, Chicago, who spoke on "To-day's Crisis and Institutions of Higher Learning." He emphasized the adverse effect of curtailed enrollment upon the economic structure of the artist.

Stimulating papers on "The Artist As a Permanent Member of the Faculty" were read by Kyle Morris, of the art department of the University of Minnesota and Ralph Wickiser, Louisiana State University. Milton Horn of Chicago told of his experiences as an "artist-in-residence" and of the problems that confront the artist when he has to become integrated into campus life and the fixed pattern of higher education which does not include art, as such, in its curriculum. Dwight Kirsch, director of the Des Moines Art Center, Iowa, spoke of the limited opportunities available to artists who wish to become residents of small communities in his region. In closing this very interesting session, Dr. Anne Lally, Director of Art of the Chicago Public Schools, speaking on the "Qualifications for Art Teachers in the Public Schools of Chicago," stressed that there are openings for the artist in the Chicago public school system but that academic training, a bachelor's degree in education and the acceptance of assignments that teachers of other subjects normally accept, are essential.

During the discussion period, which was lively and on a very high intellectual level, the importance of having artists on the campus or on the faculty of the university, whether in fixed residence or on a visiting basis, was strong-

ly urged. It was brought out that the lack of a degree often prevents the important artist who has much to contribute from serving on the faculty. The inclusion of the creative artist, who has experience and training in a specialized field, despite lack of a bachelor's degree, on the faculty can become an important factor in the enrichment of campus life.

The afternoon session was devoted to the annual meeting of the delegates and Artists Equity members. Yasuo Kuniyoshi, the retiring National AEA President, reported on the year's activities and was followed by Hudson D. Walker, National Executive Director, who reported on problems affecting the organization—the Artists Equity Fund, Inc., the Equity Bureau, placement agency of the organization. A financial report was given by Sidney Simon, treasurer, followed by Joshua Binyon Cahn, the legal counsel, who discussed various legal problems affecting artists and Equity chapters.

A resolution was offered from the floor providing for the election of Yasuo Kuniyoshi as Honorary President. Such action, requiring a change in the constitution, was unanimously approved. Similarly, a resolution electing Hudson D. Walker, National Executive Director, and Joshua B. Cahn, counsel (who have been serving AEA from its inception without remuneration) as honorary members, was unanimously approved.

The Conference was addressed by Berto Lardera, eminent Italian sculptor, representing the Paris Office of UNESCO. In his illuminating speech, Mr. Lardera discussed UNESCO's activities in the field of art and made known the plans for the forthcoming Conference on Art.

New Equity Officials

Following are the new officers elected at the annual convention of Artists Equity:

President Henry Billings; Secretary Sol Wilson; Treasurer Joseph Hirsch; Vice Presidents: Louis Bouché, Gladys Rockmore Davis, Harry Gottlieb, Robert Gwathmey, Henry Varnum Poor, Rico LeBrun.

Directors-at-Large (all of New York): Samuel Adler, Isabel Bishop, Minna Citron, Robert Cronbach, Lily Cushing, Julio De Diego, Karl Fortress, Jacob Lawrence, Peppino Mangravite, Ruth Reeves, Eugene Speicher, Esther Williams.

National Directors: Bernard Arnest, Minn.; Howard Cook, Taos; Lamar Dodd, Ga.; Emlen Etting, Phila.; Mitchell Jamieson, Seattle; Jenne Magafan, Woodstock; Hobson Pittman, Phila.; Dudley Pratt, Seattle; Louis Ribak, Taos; John Rood, Minn.; Zoltan Sepeshy, Mich.; Gordon Woods, San Francisco.



KUHN: Clown in His Dressing Room



RUSSELL: La Rue de Nevers



NOGUCHI: Humpty-Dumpty

Whitney Museum Accessions: 1947-50

WHITNEY MUSEUM accessions for the years 1947-50 comprise a small survey show of contemporary American art, current at the Museum through May 27. Most of the accessions represent purchases from the Museum's annuals. Others represent gifts, since 1948, which, in many cases, were presented in memory of Juliana Force, late Whitney director. The new accessions on view total nine sculptures, 42 oils, 16 watercolors and gouaches, and 12 drawings.

Although purchases from the 1951 Sculpture, Watercolor and Drawing Annual have not yet been announced, the present show includes five heretofore unannounced oil purchases of this season. The year: *The Subway* by George Tooker, *La Rue de Nevers* by Alfred Russel, *Magenta and Blue* by Hans Hofmann, Mitchell Siporin's *Dancers by the Clock* (all from the 1950 painting annual) and a canvas by Mark Tobey, not included in this year's survey.

Representing the first Juliana Force Fund Purchase—a fund set aside in 1949 by the trustees for annual purchase of a work in any medium by an artist 30 or under—is Jimmy Ernst's *Personal History*. This season the fund paid for the Tooker.

Other oils being shown are by:

William Baziotes, Milton Avery, Byron Browne, David Burliuk, Paul Cadmus, Karl Free, Adolph Gottlieb, Stephen Greene, George Grosz, Louis Guglielmi, Robert Gwathmey, Arshile Gorky, Carl Hall, Edward Hopper, Henry Koerner, Walt Kuhn, Yasuo Kuniyoshi, Jack Levine, Loren MacIver, Boris Margo, Robert Motherwell, I. Rice Pereira, Marjorie Phillips, Charles Prendergast, Leo Quanchi, Anton Refregier, Katherine Schmidt, Ben Shahn, Yves Tanguy, Tschachbasov, Steve Wheeler.

Sculptures recently added to the Whitney collection are by: Doris Caesar, Alexander Calder, Saul Baizerman, Alfonso Faggi, Minna Harkavy, Milton Hebold, Oronzio Maldarelli, Isamu Noguchi and Theodore J. Roszak.

New watercolor requisitions are by: Perle Fine, John Heliker, Dong Kingman, Florence Koehler, De Hirsh Mar-

gues, John Marin, Mark Rothko, Theodoros Stamos and Andrew Wyeth.

The drawings are by: Ross Braught, Stanley William Hayter, Mitchell Jamison, Rico Lebrun, Charles Sheeler, Alan Wood-Thomas and Julius Zirinsky.

Visitors to the exhibition, according to Howard Devree of The New York Times, "may obtain a quick view of the field and sense the variety and vitality of American work. That the Whitney has kept its finger on the pulse of the time has never been more clearly demonstrated."

Form Follows Function

A recently acquired vase, made more than 2,500 years ago in ancient Greece, has been placed on display in the Classic Court of the Toledo, Ohio, Museum.

Representing the black-figured style of the fifth century B.C., the vase is 15 inches in diameter at its broadest level and 18 inches high. Called a hydria, it was originally designed to carry water.

Relating the vase's design to modern functionalism, Ann Crossman of the museum staff writes, "Its carefully refined proportions were dictated by the function for effective use."

Its design is typical of the period, generally considered the high point in Greek art. The greater part of the outside is covered by a lustrous black glaze and its decoration, a pictorial scene on one side, is a combination of black silhouette, red clay background and white incised lines.

"The bands of plant and animal design are subordinated to the principle one which is devoted to the activities of men," Miss Crossman adds. "It shows the delicate, gracefully elongated figures of warriors and a two-wheeled chariot drawn by four horses harnessed abreast. They present an elegant and sophisticated silhouette against the natural red ground of the vase."

"Though the piece was probably created by two individuals, potter and painter," Miss Crossman continues, "there is perfect harmony in the subtle integration of surface decoration and beautiful, functional clay form."

Worcester Purchase

ONE OF ONLY two or three paintings by the 17th-century Dutch artist, Pieter Janszoon Saenredam, known to be in United States public collections has been purchased by the Worcester, Mass., Art Museum.

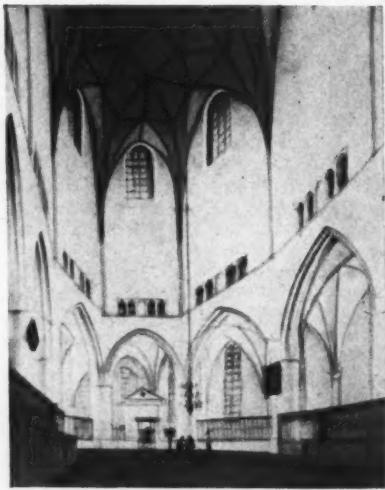
Depicting *The St. Bavo Church in Haarlem*, the Worcester painting shows the bleak, rather severe but spacious interior of a Dutch Protestant Church.

Saenredam's work, little known until recently even in his own country, is estimated at fewer than 50 paintings. The first major assemblage of his work did not occur until 1937 when the Boymans Museum in Rotterdam exhibited 22 of his paintings and 57 drawings.

The Worcester painting is believed to have been finished in 1660, the year after the artist completed a drawing of the same church—where he was buried in 1665.

Vienna Treasures Next in Toledo

The Imperial Art Treasures of Vienna, on tour of art galleries throughout the United States, will be shown May 27 to June 24 at the Toledo, Ohio, Museum of Art.



SAENREDAM: St. Bavo Church

Greek Vase, Fifth Century, B.C.



The Art Digest

Los Angeles Events

By Arthur Millier

LOS ANGELES: A series of galleries on the Los Angeles County Museum's second floor have been hung with American paintings dating from 1750 to 1940. The Colonial offerings are not too thrilling, but a handsome Catskills scene by Thomas Cole, Cropsey's *The Campagna at Rome* and William Keith's large High Sierra painting represent three poles in our landscape story: the Hudson River school, the pull of romantic Europe, and Westward expansion.

The 1880-1900 gallery contains some of the finest pictures. There are silkily brushed portraits and still-lifes by Chase, a misty girl by George Fuller, Duveneck's bituminous Munich landlady, typical landscapes by Wyant, Inness and Blakelock, and a mysterious small Ryder, among other works. Winslow Homer's powerful watercolor of deer hunters headed home in a skiff strikes a note that leads to George Bellows' *Cliff Dwellers* (on Mulberry St., I believe) in the next room. Robert Henri and Arthur B. Davies are well represented here.

In the 1920-1940 room Eugene Speicher's austere portrait of Katherine Rosen contrasts with Robert Philipp's sumptuously fleshy and flowery *Olympia*. Charles Demuth, Millard Sheets, Lorser Feitelson and Willard Nash are among others whose works round out this chronological semi-permanent display.

Alson S. Clark was born in Chicago in 1876 and died in Pasadena in 1949 after a busy career as painter and printmaker. Last month the Pasadena Art Institute opened a memorial exhibition of his lifework. On view through May 20, this big, many faceted show includes a number of the high-colored sunny paintings of California landscape and tile-roofed Mexican cities with which we have long been familiar. But the hit works in the display are the crisp, small, tonal oils Clark painted during the European trips he made between 1900 and 1910.

The Institute is also showing paintings by Dorothy Jordan who pictures old Los Angeles buildings, landscapes and flower fantasies in flickering colors.

The best show of art by children that I can recall is also at the Institute, in its Junior Museum. The Pasadena Junior League, which sponsors the Junior Museum, has secured in the person of Mrs. Hilde Toldi an instructor with unusual ability to stimulate the young creative instinct.

An exhibition to celebrate the third anniversary of the State of Israel is current in the City Hall Tower to June 14. It is in two parts. The main one is of paintings and sculpture by some 25 internationally noted Jewish artists beginning with Pissarro. Work by Israeli artists forms the second part.

Two painters who live here are in the main show, Max Band and Boris Deutsch. Band's painting, *The Redemption of Israel*, is especially apt to the occasion. It is based upon Ezekiel 37 in which the prophet tells how God would breathe life into the dry bones and repopulate Israel. Band saw in this chapter an allusion to the starved victims of concentration camps who flocked to the ancient homeland.



WILLIAM CONGDON: *Ischia No. 5*

Brooklyn Biennial Surveys Watercolors

By Belle Krasne

FOLLOWING its customary practice, the Brooklyn Museum has again invited three foreign countries—this year Germany, Switzerland and Denmark—to join the U. S. in a "progressive" watercolor biennial, one which paces established artists with unknowns. On view at the Museum through June 24, the show is a sudden, effective reminder of the fact that despite trends toward internationalism in other areas of life, national traits are still strongly preserved in the arts.

For this year's display, Swiss work was picked by art historian Siegfried Giedion and painter Richard P. Lohse; German, by Charlotte Weidler of the Carnegie Institute; Danish, by Leo Swane, director of Copenhagen's Royal Museum of Fine Arts; American by John I. H. Baur, Brooklyn's curator of paintings and sculpture. The show numbers about 228 watercolors, of which Europeans supply 124, Americans 104.

Exhibit by exhibit, Americans and Europeans are about evenly matched; but artist by artist, the Europeans are outnumbered. Only five Danes are shown, each represented by five papers. In the German and Swiss sections, artists are represented by two to four examples apiece. The multiple view of individual European artists is rewarding; but selectivity apparently is not the American way. The 104 American contributions speak for 104 artists. The result is more quantitative than qualitative. At the same time, Americans are conspicuous for variety, inventiveness, liveliness, and—commendably or not—a tolerance in selection which ultimately makes for catholicity.

Baur has intentionally thrown weight on the side of the experimental, with the result that there are very few travel-poster watercolors, few buckeyes, few hack performances from Americans. They paint adroitly. But their addiction to novelty is exhausting, as is their love of compromise in the form of semi-abstraction or realism thinly disguised in an effort to keep up with the Motherwells. Many, however, serve their own gods successfully. In the non-objective domain, the quality of the American section is picked up by Baziotes' romantic *Figure and Star*; Seymour Franks' wispy white spirals; Franz Kline's economical, yet assertive,

black and white *Steam Shovel*; Robert Motherwell's sunshiny yellow and white *Figure*; Jackson Pollock's furious jet and white drip constellation; and Sonia Sekula's luminous *Arrival of the Gods*.

In a more figurative vein, high standards are maintained by William Brice's exotic *Garden Page No. 17*; Cleve Gray's intimate, suggestive *Genoa at Night*; Hans Moller's suddenly excited *Reflections*; Gregorio Prestopino's intensely despondent *Switchman*; Reuben Tam's bleak, rugged *Northern Ocean No. 2*; Martha Visser's Hooft's Kleelike, wintry *Concrete and Trees*; Feininger's sensitively electric *Jagged Cloud, I*; and Jacob Lawrence's terrifying, bug-infested *Slums*.

The traditional line is substantially held by Eugene Berman in *The Facade*, an imaginary recasting of an Italian church in the 18th-century architectural drawing tradition; by Burchfield, who masters animistic nature in *Clatter of Crows in a Spring Woods* (see cover); by William Congdon in a scrawly, crawling lakeside view, *Ischia No. 5*; and by Henry Varnum Poor in a pale, panoramic *View from Anticoli*.

[Continued on page 281]

PETER KOWALSKY: *Vroni*



Rochester Annual

"ORIGINALITY in subject and content, skill in the medium, and wonderfully exciting color," characterize the oils and watercolors included in this year's annual Rochester-Finger Lakes exhibition current to June 4 at the Rochester, N. Y., Memorial Art Gallery, according to Thomas S. Tibbs, administrator of the gallery's Creative Arts Workshop. "We feel that the show is one of the finest we have ever been privileged to present," he adds.

The exhibition comprises 99 oils selected from a total of 662 submitted; 52 watercolors, 36 sculptures and numerous drawings, prints and craft items. It was selected by Mrs. Adelyn D. Breeskin, director of the Baltimore Museum; Philip C. Elliott, director of the Albright Art School; and Lee H. B. Malone, director of the Columbus Gallery of Art. More than 30 communities in the Finger Lakes district are represented in the show. A list of the prize awards appears on page 27.

Ceramics and sculpture, always strong in this upper New York State area, are unusually distinctive in this year's annual, according to Tibbs. He adds, "The ceramics, including ceramic sculpture, indicate a real concern on the part of the artists to be honest in their medium, allowing the clay to retain the qualities of its earthy origin. Glazes are predominantly earth colors. All of the stone sculptures reveal an understanding of the unyielding quality of the medium."

Midwest Crafts

SOME 440 objects selected from almost 2,000 entries made up the recent 6th National Decorative Arts-Ceramic exhibition of the Wichita, Kans., Art Association.

Work shown represented a distinct rise in quality over the association's first exhibition in 1945, with silversmith and enamel work especially good, according to Mrs. Maude G. Schollenberger, president of the Wichita Art Association.

A jury made up of Margaret Craver, New York, William Dickerson, Wichita, Thurman H. Hewitt, Houston, and William M. Milliken, Cleveland, gave the association's \$500 purchase award for ceramic or wood sculpture to *Vision* by William M. McVey of Bloomfield Hills, Mich. The piece will become part of the association's permanent collection. A \$200 purchase award for enamel and glass went to Virgil D. Cantini, Pittsburgh, for a painting, *St. Francis*. A list of other awards and honorable mentions appears on page 27.

Long Island Annual Staged

Including demonstrations in landscape, pastel, watercolor and portrait, the Art League of Long Island will hold its 21st Annual Spring exhibition May 20 through 26 at St. John's Hall, Flushing, N. Y.

The exhibition, the league's fourth national show, will contain some 200 works in oil, watercolor, casein, pastel and small sculpture and ceramics. Choosing exhibitors and award winners, to be announced later, were a jury made up of Reginald Marsh, Vernon C. Porter and Carmine Dalesio.



UNWIN: *Below Mill Street*
Rochester Prizewinner

Miniature Annual

SEVENTY-FIVE exhibitors, representing all sections of the country, are showing 180 works in the current 18th Annual Exhibition of the Miniature Painters, Sculptors and Gravers Society of Washington, D. C. The show will continue at the Smithsonian Institution through May.

The work comes from 13 states and Toronto, Can. None of it exceeds eight by ten inches, with head portraits only two inches high.

A painting, *Vision of Enoch* by Rodney M. Winfield of Glen Gardner, N. J., was judged the best in the show and was awarded the Elizabeth Muhlhoffer prize. Thomas M. Beggs, director of the National Collection of Fine Arts at the Smithsonian, made the selection.

Work exhibited includes a variety of media—from oils to illumination, bookbinding and watercolor on ivory.

Northwest Indian Art at Colorado

Nearly 600 works of primitive art will be on view in a comprehensive exhibition of Northwest Coast Indian Art opening June 10 and continuing through Nov. 1 at the Colorado Springs Fine Arts Center, later to visit Seattle.

PARR: *Crucifixion*
Oil 1st Prize, Virginia



American Indians

FORTY-FIVE painters of American Indian extraction have been selected for representation in the Philbrook Art Center's Sixth Annual Exhibition of Contemporary American Indian Painting, current in Tulsa. Top prizewinner this year is Acee Blue Eagle, of Creek-Pawnee descent, whose *Oklahoma War Dancers* won the \$350 cash award. A list of prizewinners appears on page 27.

Discussing the exhibition at the Art Center, Robert M. Church writes in the catalogue:

"In recognition of a renaissance in painting by artists of American Indian extraction, the Museum established six years ago an annual national juried exhibition. Artists whose works were hung for the first time in these showings have gone on to achieve national recognition in other exhibitions throughout the United States. Growth by the individual artist has been apparent, and this year indicated the definite need for an experimental category separate from the traditional regional sections. This group is small but contains signs of important directional development. The exhibition has grown steadily in size and quality."

Virginia Survey

PRIZES have been announced for Virginia Intermont's Eighth Annual Regional Exhibition—comprising mostly abstractions but not devoid of realistic work—current through May 28 at Virginia Intermont College, Bristol.

First prize in oils went to Jack E. Parr, Athens, Ga., for his holiday-like interpretation of *The Crucifixion*. Ulbert S. Wilke, Louisville, Ky., received first award in prints for a black and white ink abstraction *Harlequins* and also placed second in oils with *The Harlequin*, a pastel study in planes and directions. In watercolor, the first award went to Sallie Boyd Dillard, Memphis, Tenn., for *Performing Dogs*. Prizes are listed on page 27.

Lamar Dodd, head of the University of Georgia department of art, Alvin Stella, head of the art department at Sullins College in Bristol, and C. Ernest Cooke, head of the department of English at Intermont, judged the show. Cooke also organized and managed the exhibition.

The annual covers an area including Washington, D. C., and six southern states: Virginia, West Virginia, Tennessee, Kentucky, North Carolina and Georgia.

Calling the show a "revelation to those who assume that Southern painting stopped progressing in its horse-and-buggy stage," Ruby Claire Ball, head of the Intermont art department, said, "not only does it represent the best in contemporary thought and methods, but it has been an incentive to regional artists, and it has been a means of educating the non-artist resident as to the expressive purposes of painting."

E. C. Ridenour, Cleveland

Elijah C. Ridenour, Cleveland barber who turned artist five years ago at the age of 80, died April 30 in that city. High point of his brief art career was his winning second prize in the 1947 annual Cleveland May Show.

Dayton Views 500 Years of Cityscapes

FIVE CENTURIES of changing city skylines are portrayed in an exhibition current at the Dayton, Ohio, Art Institute through June 3.

Entitled "The City by the River and the Sea: Five Centuries of Skylines," the exhibition includes 89 paintings of such cities as Rome, London, Florence, Venice, New York, Hartford, Boston, St. Louis and Cincinnati.

An exhibition of many facets, it unfolds contrasts and changes in architecture, habits of living and customs; and it traces building from the dominance in Europe of cathedrals and palaces to the emergence of steel structures in the United States. Among the artists represented are Pannini, Bellotto, Corot, Courbet, Canaletto, Guardi, Van Ruisdael, Renoir, Seurat, Boudin, Pissarro, Prendergast, Bouché, Fiene, Marin, Hopper and Sheeler.

Bridge construction, one phase of the exhibition, includes *View of Florence* by Vanvitelli, showing in the background a bridge designed by Michelangelo; the construction of Westminster Bridge in London depicted by Samuel

Scott and the finished bridge depicted by Daniel Turner; and modern bridge construction reaching an esthetic height in Joseph Stella's *Brooklyn Bridge*.

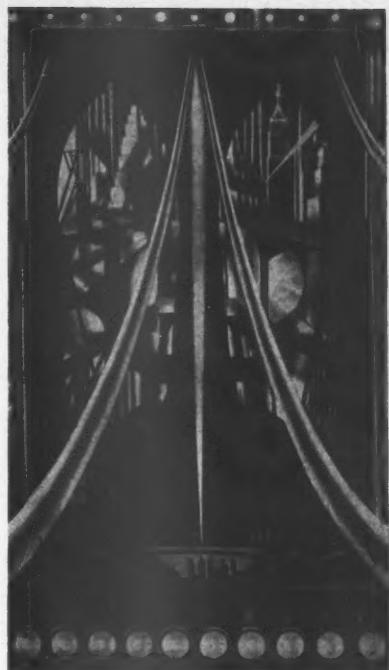
Another facet is water festivals, religious and secular, from the *Feast of the Santa Maria della Salute* by Luca Carlevaris through *Illinois River Town* by Doris Lee.

Haseltine, Lautrec at Baltimore

Two important exhibitions—posters and other lithographs by Toulouse-Lautrec and sculpture by Herbert Haseltine—will continue at the Baltimore, Md., Museum of Art through June 3.

Including many posters representing rare stages in the artist's development, the Toulouse-Lautrec work was collected during the past 20 years by Mr. and Mrs. Nelson Gutman of Baltimore. It will be given eventually to the museum, according to Director Breeskin.

The Haseltine show is the most comprehensive exhibition of this American sculptor's work to date and includes bronze portraits of famous track and hunting horses among its 33 items.



JOSEPH STELLA: *Brooklyn Bridge*

Botanical Art Shown

Two outstanding collections of botanical art are being exhibited this month—one at the National Gallery in Washington, the other at the Pasadena, Calif., Art Institute.

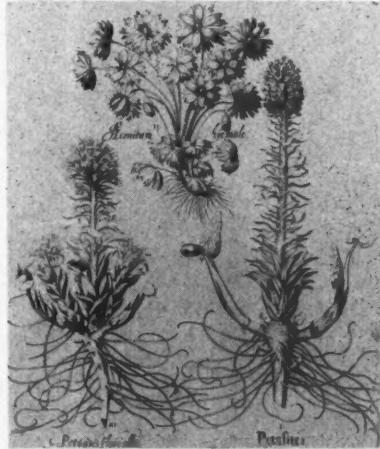
The National Gallery's exhibition, comprising flower prints, original botanical drawings and color-plate books from the 15th century onward, is from the collection of Mrs. Roy Arthur Hunt of Pittsburgh.

Earliest piece in the show is a 15th-century watercolor of a garden in Winchester. Most of the works, however, date from 18th-century France and England, the great period in botanical illustration. Pierre-Joseph Redouté, one of the most celebrated flower painters of all time, is represented by his famed early 19th-century work on *Roses*, and two original drawings on vellum.

Six delicate drawings by Pancrace Bessa who worked for Charles X of France are included. They belonged at one time to the Duchess of Berry, sister-in-law of Teresa Christina, second empress of Brazil. Until recently the six were in the possession of Paulo de Campos Porto, former director of the Botanical Garden at Rio de Janeiro.

The Pasadena show, made up of book illustrations and works from numerous series of botanical prints, takes the subject from the 17th through the 19th centuries. From the collection of Mr. and Mrs. Dwight E. Minnich of Minneapolis, it contains many hand-colored engravings.

Beginning with a work from the massive herbal, *Hortus Eystettensis*, published in Nuremberg in 1613 to commemorate the gardens of the Bishop of Eichstatt, the collection includes the title-frontispiece and several engravings from the suite, *Livre Nouveau de Fleurs et d'Oiseaux*, published in Paris in 1688 and made by Nicholas Robert, chief illustrator for the French Royal Academy of Sciences' history of plants and one of the first modern botanical illustrators.



BESLER: *Aconite*



REDOUTE: *Clerodendrum*



New Museum

A NEW ART museum for Western Massachusetts—the Robert Sterling Clark Art Institute at Williamstown, Mass.—has been established, and plans are going forward for building a structure for the Institute. Robert Sterling Clark, well known New York collector is President. The Board members include: Thomas Roberts, Hugo Kohlmann of New York; Karl E. Weston of Williamstown; and R. Ammi Cutter of Boston. James P. Baxter, 3rd, president of Williams College, is a member of the corporation.

Pending construction of the building on land already acquired on South Street, the Institute will hold exhibitions from time to time at Williams College. The first of these shows is now current at Lawrence Hall, an exhibit of 140 pieces of English and American silver of the 16th to the 19th centuries, arranged by Peter Guille, well known New York dealer and connoisseur of silver.

The collection, being shown publicly for the first time, includes several masterpieces by Paul Revere and 14 examples by Paul Lamerie, England's most distinguished silversmith.

Barbizon Paintings for Virginia

Five Barbizon School paintings—one by Corot and two each by Diaz and Dupré—have been presented to the Virginia Museum of Fine Arts, Richmond.

From the collection of the late Eugene M. Geddes, the works include Corot's *The Goatherd Beside the Gulf*, an example of the French artist's lyrical outdoor scenes.

The Diaz works are stormy forest scenes and those by Dupré are of wind-swept seas and skies. The five artists were among those who experimented with outdoor painting in the mid-19th century in the small village of Barbizon in France.



DELACROIX: *Soldier of the Emperor of Morocco's Guard*

Daumier and Delacroix in Summer Exhibit

TWO OF FRANCE'S 19th-century painters—romanticist Delacroix and realist Daumier—provide an exhibition current through the summer at Wildenstein Galleries, New York. A group of random oils and drawings of the two contemporaries make a fairly unified show despite their widely differing outlooks. The link between the two is in their consummate draftsmanship and passionate feeling for pigment.

Delacroix, the elder of the pair, is represented by a series of four large oils depicting allegorically the four seasons, a group of smaller oils including Moroccan scenes, and many handsome animal drawings. Daumier—who always painted on a less heroic scale—is seen in a group of intimate oils of people reading, looking at prints, and in other typically Daumier occupations.

As in love with classic Greece as was Byron, Delacroix dipped into his Ovid for allegories of the seasons. *Juno Imploring Aeolus* serves to signify winter

which, despite its warm color, has some of the storm and stress of that season, done with Rubenesque bravura. The same style characterizes two other seasons—Autumn with *Bacchus and Ariane* and Summer expressed in a view of shaggy backed Acteon coming suddenly upon nude Diana, who points a not-too-alarmed accusing finger at him. In the Spring picture, garlands of flowers are painted like a Dutchman would paint such a still-life. Most unusual of the Delacroix' is a sculptural, almost classic *Portrait of a Girl*; most typical is a beautifully drawn *Snarling Tiger* in which the setting sun in the distance echoes the snarl with a streak of color.

Daumier is quieter. The great humanist is at his best in a *Head of a Clown*, in a charming figure-in-landscape *After the Bath*, and a typically calligraphic *Two Heads*. A small version of *Les Curieux*, a studio *Interior with Model* and a few small drawings complete this section.

Most of the drawings in the exhibition are by Delacroix and they constitute a lesson in draftsmanship in themselves.—PAUL BIRD.

Louvre Paintings in Color Transparencies

One-hundred color transparencies of Louvre painting masterpieces are being exhibited in this country for the first time through May 22 at the Franco-American Audio-Visual Distribution Center, 934 Fifth Avenue, New York City. The showing, after which the transparencies will be available for exhibition throughout the United States, is sponsored by René de Messières, cultural counselor to the French embassy.

Film Advisory Center Inaugurated

An organization for the promotion of cultural interchange of art and documentary films between the United States and Europe has opened in New York with Robert J. Flaherty as chairman. Called Film Advisory Center, the new group met at the Modern Museum.

A Modern Viewpoint

By Ralph M. Pearson

Nominations Are Now in Order

Nominations for membership in the Advance Guard of contemporary American art are herewith continued from the April 1 column.

The term, "advance guard," implies leadership. Leadership operates in different departments—Realism, Abstraction, Surrealism and their overlappings; an artist's field should be recognized. Time is needed to test and validate leadership; the past decade is suggested as a fitting period; flashes-in-the-pan prove nothing. The question—What constitutes leadership?—must be decided. I suggest: the inner drive of a compelling message, the inevitable original idiom, the realization of deeper meanings and thorough organizational controls, as essentials. Skilled factual reporting, I submit, and its opposite, chaotic emotional rioting, or the crudeness of the pre-Stone-Age beginnings, have nothing to do with art leadership. The following artists, I believe, have been leaders in their fields during the past decade and are still pathfinders.

The late MAX BECKMANN—for his powerful dramatizations of life, his deep insights, his clarifications of character, form and movement and accenting thereof with bold black outlines, his close-packed three-dimensional designs.

PAUL BURLIN—for being a four-decade pioneer in exploring deep meanings and realizing them in freely organized complex form.

GEORGE L. K. MORRIS—for distinguished achievement in different types of abstract design, including his recent experiments with combinations of flat plane and deep space motifs.

JACOB LAWRENCE—for his powerful symbolism translated into a difficult quality of flat pattern built into deep space design—and for the inner drive always motivating his brush.

RUTH REEVES—for her long battle for and achievement of distinguished, original textile design of our time.

ROBERT PREUSER of Texas—for his refined, subtle, highly complex and explorative abstract paintings.

JULIO DE DIEGO—for a fertile, exploring mind, an uncanny ability to translate events of the day into symbolic picturings and his recent quite marvelous interpretations of earth patterns, seen from planes at various heights, into semi-abstract paintings.

KARL ZERBE—for his selective and interpretive power over the trappings of life and the actors on the daily stage and his ability to regroup them into a meaningful array richly rewarding as ideological and sensory fare.

KUNIYOSHI—for living up to his philosophy, as embodied in the Japanese Zen principle, of "walking on," of "understanding life by keeping pace with it, by a complete affirmation and acceptance of its magic-like transformations and unending changes."

ABRAHAM RATTNER—for daring to be himself. And for his ability to harmonize, in spite of his preferred violent color, the "manifestations of the terror, wonder, anguish, stupefaction and suffering of life" into a majestic form.

DAUMIER: *Head of Man*



Met Surveys U. S. Cartooning

The humorous and satirical facet of this country's art—American cartooning—will be on view at the Metropolitan Museum of Art, New York, through June 10.

Illustrating the work of more than 200 professional cartoonists, the show includes examples of newspaper comic strips and editorial, magazine and animated cartoons.

While primarily a cross-section of contemporary cartooning—with such representatives as Carl Anderson's *Henry*, Milton Caniff's *Steve Canyon* and Al Capp's *Li'l Abner*, the exhibition also contains comic strips popular earlier in the century. Among them are *Happy Hooligan* by F. Opper, *Little Nemo* by Winsor McCay and *Krazy Kat* by George Herriman.

Representing other contemporary fields are such editorial cartoonists as F. O. Alexander, Daniel R. Fitzpatrick and Tom Little; magazine cartoons from *The Saturday Evening Post*, Collier's and *The New Yorker*; and animated cartoons by Walt Disney and Paul H. Terry.

Jewish Museum Summer Show

In celebration of the fourth anniversary of its founding, the Jewish Museum of the Jewish Theological Seminary of America, New York, is presenting a special loan exhibition of works of art and Jewish ceremonial objects current through early August.

From the private collection of Michael M. Zagayski, New York, the exhibition contains works by such famous artists as Marc Chagall, Camille Pissarro, and the sculptor, Jacques Lipchitz and includes the first public showing of canvases by the Polish painter, Maurice Gottlieb. Eleven Rembrandt etchings of Biblical scenes are also being exhibited. Included for the first time anywhere are ritualistic items, among them some of the rarest and oldest extant.

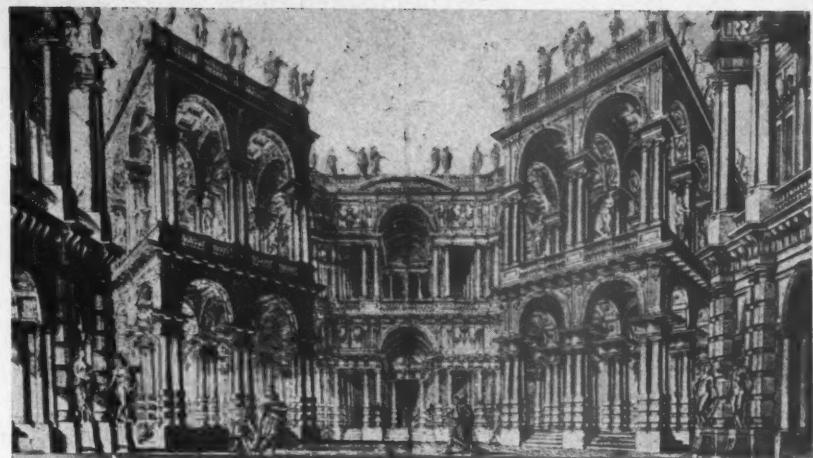
Japanese Crafts at Modern

Household objects being made by hand in Japan today are on exhibit at the Museum of Modern Art, New York, through June 17. Well-designed and inexpensive, they include some 60 pieces of pottery, basketware, and lacquer work.

EUGENE BERMAN: *Italian Drawing*



May 15, 1951



GIOVANNI MARIA GALLI BIBIENA: *Royal Court*

Behind the Footlights: The Italian Scene

"ITALIAN THEATRICAL DESIGN" from the Renaissance to the present day is illustrated by an exhibition of watercolors, prints, drawings and photographs at the Metropolitan Museum to May 27. The Renaissance is taken as point of departure, for, in the 16th century the theories of linear perspective were revived for architectural stage sets, mainly for operatic productions. With the development of this architectural décor, there soon appeared a scientific knowledge of the mechanical devices necessary to make swift changes of scenery possible.

Among the famous names contributing to this art of scenography in the 16th century, are those of the painter Raphael, the architects Palladio and Peruzzi. The 17th century was the flowering of this architectural design, represented here among others by Torelli, the Bibiena brothers and Giulio Parigi. Their magnificent courtyards and palaces, detail of sculpture and re-

cession of arches, their intricate display of incredible perspectives are amazing.

The 19th century began to reflect the romanticism that was felt in Europe in all forms of art. In stage sets this romantic note brought color and landscape effects that gained over the earlier architectural designs. In the 20th century the conflicting theories of the art world make themselves felt in the futurist Severini's scenes and curtains; in Enrico Kaneclin's *Macbeth* (for Verdi's opera), that is surrealistic; in the cerebral work of Pietro Aschieri. Even abstraction appears in the scenic designs of Enrico Prampolini, who appears to understand the cryptic Kafka, for he has executed a design for *The Little Window* by that author. It is a far cry from the formalized architecture of the early designers to the work of these recent fervid artists who develop their original conceptions in brilliant planes of color.

—MARGARET BREUNING.

Berman Views and a Bérard Review

Rooms in the Neo-Humanist movement link together current displays: a retrospective benefit show of paintings and theater décor by the late Christian Bérard and a small exhibition of new Italian architectural drawings and gouaches by Eugene Berman, former cohort of Bérard.

The Bérard show, organized by the Boston Institute of Contemporary Art, opened in Boston, was reviewed in the October 1 DIGEST, and has since been seen in several U. S. cities. Through the month, it will be current at Knoedler Galleries. Proceeds of the preview admission charge will benefit the American National Theater Association.

Also at Knoedler's, the Berman drawings, now being shown for the first time, are the work of 1950-51. Part fantasy, part fact, these new sketches are 20th-century echoes of architectural engravings by Piranesi. Berman, gaudy sensationalist of the Mexican series, is gone. But the old, romantic, theatrical Berman is happily back, exercising a high degree of finesse and imagination. The result is a series of place drawings—not records of actual sites, but dream recastings, insinuations of places visited and recalled—a picturesque piazza,

glimpsed through slats; a perspective vista lunging back to a leaning campanile, the path being lined with draped figures, sudden posts, empty pedestals; a street full of huddled closed umbrellas, like so many ghosts in gathered togas.

Berman's baroque extravagance and splendor are the stuff of which good theater décor has been made since the 17th century.—BELLE KRASNE.

Rococo Period at Scalmandré

An exhibition tracing the development of French Rococo textiles from the Regency through Louis XV periods will open May 17 and continue through August at the Scalmandré Museum of Textiles, New York.

The third in a series showing the chronological development of textile designs, the exhibition begins with genre scenes, derived from the romantic garden fantasies of Watteau, and concludes with zig-zag lined textiles that preceded the dainty stripes of Classical revival work.

Included are designs similar to work by Messonier, floral motifs developed at Lyons, brocades of the style made famous by Revel, and Chinese fantasies.



DONG KINGMAN: *Two Bridges*

Dong Kingman in 10-Year Retrospect

DONG KINGMAN'S past decade of water-color painting is the theme of a retrospective exhibition at the Midtown Galleries to May 26.

A pleasing bravura of brushwork and vivid color patterns are constant throughout the work. In recent paintings he has deviated from the breadth and simplified design that marks such early papers as *High Sierras*, in which awesome peaks are outlined against a colorful sky, the whole majestic presentation carried out with fine adjustment of scale. The recent works retain an objective basis, but intersperse realism with fantasies of detail that, with remarkable ingenuity, he contrives to render as convincing components of the subjects. Moreover, the designs are close-knit, forms and shapes almost crowding upon one another, skillfully intensified by brilliant planes of light.

Another constant is the presence of birds—sometimes ragamuffin avians with color-tinged wings flying upward,

or again seeming to drop casually into any open spaces. Perhaps they are symbolic; at least, they are decorative. A sort of halfway house between early and late work is *Two Bridges*, in which one looks up at the shadowed under surface of one vast structure and across to a distant span. The romantic note is still here in the clash of light and shadow and the play of color in the sky.

People and Animals might be cited as typical of Kingman's recent paintings. It is a closely built up design and it has, as the saying goes, everything—men, women, children, animals in cages, one in a baby cart, trees, flowers, unexpected bursts of star-like lights, a glimpse of the towering skyline at back and a myriad of other fascinating, small details. Yet it holds together admirably with its balance of verticals and horizontals, its interplay of shapes and forms and its all-pervading radiance, that even breaks through a sullen sky above.—MARGARET BREUNING.

Modern Museum Inaugurates Loan Service

A MUSEUM art lending service—the first of its kind in New York—is being planned by the Museum of Modern Art for its members.

Expected to be in effect by fall, the plan provides for the lending of contemporary works from 57th Street galleries and artists rather than from the museum's permanent collection. At first borrowers will be offered paintings, drawings, prints and small sculptures by artists whose work is represented in the museum. Later the list is expected to be expanded to include work by others, especially younger artists who are not represented by a gallery.

Many answers have already been received to postcard inquiries sent recently to 8,500 museum members in New York, the project being restricted to this area because of shipping and insurance costs. So far those interested have expressed a first preference for oil paintings and a second for small sculpture.

Works to be lent will range in value from \$50 to \$750, with the majority in the \$150 to \$300 group. A tentatively set schedule of charges lists, for example, \$10 for the first month and \$6 for the second and third months on a \$350 painting. Each work may be kept three months.

The plan is being worked out by the museum's junior council, a volunteer group assisting in museum activities.

New York in the Spring

More than 300 artists are exhibiting in the 39th Semi-Annual Outdoor Art Exhibition through June 3 around Washington Square in New York's Greenwich Village. Work is on display from noon until dark.

Venice Tiepolo Show June 16

Because administrative elections will continue through the first days of June, the opening of the Tiepolo exhibition in Venice, previously scheduled for June 3, has been postponed to June 16.

The Lipchitz Curve

TRACING THE CAREER of sculptor Jacques Lipchitz from 1915 to the present, the show of 36 sculptures and 14 drawings—current at the Buchholz Gallery to May 26—also traces the cycle of a rhythmic curve.

Lipchitz' affinity for curves crops up initially in the adze-like *Head* of 1915—rigidly arranged planes which splay out at one point like ocean waves cut by a ship's keel. As in his other cubist-influenced sculpture, Lipchitz works here with volumes and rhythms, but his innate sense of decoration takes him closer to the gracious elegance of his friends Gris than it does to the cerebrations of Picasso.

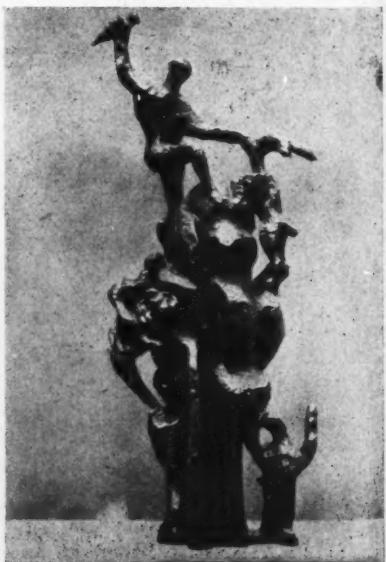
Later works in the show break with cubist discipline. Most reflect an admiration for Rodin. In them, mass and volume play increasingly large parts. Rigidity is replaced by fluency and eventually by forcefulness. And with the switch from the undulant ripple of *Guitarist* (1925) to the sweeping, pulled-taffy tensions of *Agar* (1949), there is more concern with space. The drawings, first static, now full of directional forces, underscore the progression in a lucid manner.

Interlocking parts, continuous movement, opposition of thrusts are parts of Lipchitz' dynamic late vocabulary. This is baroque language and—especially in such tightly knit, climactic pieces as the two 1950 *Biblical Scenes* of Abraham sacrificing the ram on the altar of a mountain crest—it results in *gestalt* creations, the parts of which cannot be separated from the whole.

This year, Lipchitz produced several stiffly archaic, tool-size bronzes reminiscent of early figurines. Titled *Variations on a Chisel*, the file-like single figures and the ring-around-a-rosy constellation put the sculptor in the position of completing a cycle. The new tack bafflingly retrogressive. But Lipchitz provided his own best defense in 1946, when he wrote: "The fine vintages when new are always sharp and bitter to the taste—hard to drink."

—BELLE KRASNER.

LIPCHITZ: *Biblical Scene*. Buchholz



The Art Digest

A Sprightly Ernst

KITCHEN-CLEAN new non-objective oils by Jimmy Ernst comprise an appropriate inaugural show for the trim new Grace Borgenicht Gallery, 65 East 57th Street. Henceforth, along with Ernst, whose show is current to June 2, the gallery will represent Milton Avery, Calvin Albert, Gertrude Greene, George Constant, Louis Schanker, and Gabor Peterdi, among others.

Technical adroitness runs in the Ernst family—Jimmy's father is surrealist Max Ernst. The younger Ernst, like the elder, is wise in the ways of painting. But besides, he has an instinct for design. Last year, he spent his talent on a series of ice-cube-slick designs, conspicuous for their cool colors, chemistry laboratory evocations, and graceful rhythms. This year, Ernst's oils have a new and more ambitious look.

Seductions of melting texture are now replaced by flaky agitations, by a surface resembling chipped slate or an incised stone slab washed by a coating of diluted calomine lotion. In some cases, Ernst warms his chilly frosting with a flush of color as flamboyant as mottled male butterfly wings. The result suggests depth, penetration of a solid, ice-wall surface.

The design of these paintings consists of rhythms, set in action against crackled grounds. In *Non-Fiction*, design is simple, geometric, planar. Elsewhere it is crazily calligraphic with ricochetting wisps somehow suggesting automatic writing.

Oddly and effectively, the fragile and delicate effects carry—but with skittish zest. Light-handed, the new work is also fresh, sprightly, elegant.

—BELLE KRASNE.

Condensed Report R. A.

Two of Winston Churchill's six paintings at the current Royal Academy Annual in London have been hung with the modernist group known as the "Wild Men," says a Reuters item in the New York Times. The official reason given is that they "hang well" with the group hung in what is sometimes called by conservative critics, the "Chamber of Horrors" at the annual. The dispatch goes on to say, however, that "they would hang well anywhere since they look like the things they are labeled to represent."

Only other interesting sidelights on Britain's famed annual that survived the trans Atlantic wire were: Stanley Spencer's *Christ Delivered to the People* will probably cause controversy—Christ is clothed in a bathrobe and Pilate's headdress is the pawnbroker's three balls; Princess Margaret is the only member of the royal family represented by a portrait this year; one of the most haunting pictures is a study of Vivien Leigh by A. K. Lawrence; political portraits are few; problem pictures fewer. Total number of oils: 700.

The Abstract on Film

"Abstraction in Photography," illustrating abstract images ranging from the scientific document to contrived arrangements and from mechanical pattern to organic design, will continue at the Museum of Modern Art, New York, through July 4.

May 15, 1951



VANTONGERLOO: *Group y = ax² + bx + c*. Janis

New York Meets Non-Objective Pioneers

WITH A MONDRIAN retrospective and a small Van Doesburg exhibition already on the season's ledger, New Yorkers are in trim condition to see two current shows devoted to non-objective pioneers. Through June, the Louis Carré Gallery is introducing to this country an 80-year-old Czech forerunner, Frank (or Francois) Kupka. Through June 2, the Sidney Janis Gallery is presenting "Painters of de Stijl," devoted to abstract art in Holland in 1917-21.

Carré's show will no doubt provoke a raft of academic arguments as to whether or not Kupka (as the catalogue maintains via documentary excerpts) antedated Delaunay in discovering Orphism, and anticipated the geometric compositions of Mondrian, Van Doesburg, Malevitch, and Arp.

Art historians can haggle over these issues. The real interest of the show

FRANK KUPKA: *Etude pour le language des verticales*. Carré



is the what, not the when, of Kupka's contribution. The what of the show is confounding, for if Kupka has been Mondrian, Van Doesburg, El Lissitzky and Delaunay—post-dating and antedating all of them—he has also been Kupka. In this show there are several trim, rectilinear compositions. But there is also *Etude pour le language des verticales*, dated 1911, an opulent, organ-pipe medley of color which suggests light penetrating colored louvered glass; there is the rather futurist *La Foire*, 1921, a large horizontal panel in which color fragments are stretched out like concertina pleats.

Unlike the perspicacious Mondrian, Kupka apparently did not follow ideas through to their conclusions. A more restless artist, he conceived ideas, dropped them, and sometimes took them up again years later. But Kupka has also been able to execute ideas with taste, with an instinct for sheer, chromatic gorgeousness and paint quality.

Also dealing with non-figurative art, the Janis show catalogues 27 exhibits, five exhibitors—Mondrian, "Father of the Movement"; Van Doesburg, primary spokesman for the haphazardly organized Dutch group; Vantongerloo, infrequently exhibited painter-sculptor; and painters Bart Van der Leck and Vilmos Huszar, both being shown in this country for the first time.

This historically thorough but aesthetically spotty show interestingly demonstrates how the integrity of a basic discipline can be preserved if handled creatively—as it is by Mondrian and Vantongerloo—and how it can degenerate in the hands of lesser talents. The distance between Mondrian's rectangles and Van der Leck's superficial stylizations, or Huszar's collage shortcut to neo-plasticism, is great; but it's only one short step from the latter to the subway poster.—BELLE KRASNE.

FIFTY-SEVENTH STREET IN REVIEW

Areas of Search

"Some Areas of Search," an exhibition devoted to non-objective painting from Morgan Russell through Glarner and including such European masters as Mondrian and Delaunay, suggests that the usual classifications—synchromism, neo-plasticism, constructivism—have been merely convenient labels. Within each of these groups the individual artist has his own concept that differs from the others and that is sometimes related to work outside of his particular classification.

Each painting, an excellent example of the artist's work, falls into two groups exemplified by the complete objectivity of Mondrian and the comparative subjectivity of Russell and Delaunay. But within this subjective-objective division the differences are striking. While Mondrian, Vantongerloo and Glarner are superficially alike, Mondrian creates an equilibrium through relation of color intensity to area; the even more mathematical Vantongerloo equates color by the use of complementaries; and Glarner lets emotion creep into his mathematics via the diagonal line, his theory being that "the meeting of two extremes results in emotion." Similarly, Delaunay and Russell both break color and form into prisms; but Russell's painting is mysterious with cubistic prisms rising out of deep and undefined space, while Delaunay's, clearer and more mechanical, seems to revolve propeller-like in a shelf of space. Two constructivists, Lissitzky and Gabo, also express a different concept within a surface likeness: Gabo's forms revolve like Delaunay's prisms, while Lissitzky achieves a static balance. (Fried, to June 8.)—M. C.

Ennio Morlotti

An Italian abstractionist who has shown extensively in Europe, Ennio Morlotti now appears in his first U. S. solo show.

Painted with gusto, Morlotti's figures and compositions look like ruffled cousins of Picasso's recent work. Slashing brush-strokes build linear frame works of figures, a minotaur's head, a still-life on a table. Pigment is dashed

onto the canvas streakingly, in choppy horizontals and zig-zags or long slashes.

Picasso's biting Franco-Spanish color is supplanted here by a soft Adriatic palette—pale blue, pink, aqua—reinforced by black or navy lines. Only the newest work is given to brilliancies. These colors seem to lead a diverting life of their own.

Morlotti's intrepidity usually breeds a sense of monumentality and spontaneity. But his figures press toward the picture plane and almost always toward the canvas center, almost in defiance of a style which calls for *lebensraum*. It would be gratifying to see Morlotti make more of both his canvas and his color. (Viviano, to June 2.)

B. K.

Sheets' New Work

Recent watercolors by Millard Sheets, principally of Hawaii, mark a departure from the almost semi-abstract designs associated with his previous work. In these vivid paintings, there are concentration on objective forms, careful definition of contours, and, in general, veracity of local color, although pink, mauve and vermillion tree boles may not be so much veracious renderings as appropriate to the artist's desire to enhance color pattern.

That all is not placidity in these regions is attested by *Heavy Surf*, in which rushing white breakers beat against dark rocks, beside a calm lagoon, while the violent movement of sky and trees suggests imminent storm.

The fishermen and their homes, the men cutting cane, that dwarfs them with its willowy altitude, the decorative details of palm fronds and flowering trees, all contribute to the appeal of these papers. (Fine Arts Associates, to May 31.)—M. B.

Joseph Meert

There is something of both pointillism and Byzantine mosaics in abstract oils by Joseph Meert, whose work is dominated by textural pattern.

In most of the work, color is applied on color with a precise, Seurat-like brush stroke; mosaic-like areas are encased in black line, the whole forming a pattern on the surface of the canvas

with space suggested by color relationship. In many, as *Facade* and *Primeval Man*, the pointillist technique is used with other textures, giving the whole a variety of tactile feelings.

One of the latest paintings, *Battle of Sticks and Straws*, shows a departure from the majority of the work. Here line and texture each have their separate existence: line forms a three-dimensional geometric pattern while pointillist blues, greens and reds fade into each other and create a deep and changing spatial background. (Ganso, to May 26.)—M. C.

Mood in Contrasts

The solemn charm of buildings and countryside is captured by Louise A. Freedman in her serigraphs. When she treats an architectural subject such as *Deserted Courtyard*, her broad use of black and the white of the paper conveys a strong mood springing from the effective exploitation of angular shadow-light contrasts.

When she deviates from a purely graphic expression Miss Freedman loses the force of her sentiment as in *Mountain Station*, a pictorial, painterly version of the subject. Her most effective prints are those in which she uses flat unbroken colors and incisively rendered forms. (Serigraph, to May 28.)

—D. A.

Dorothea Greenbaum

Dorothea Greenbaum either fully molds or carves forms in the round; partially frees a rounded form from textural mass; or works on a flat stone slab to achieve the two-dimensional aspects of a painter's canvas.

The first method is exemplified by naturalistic nudes, portraits and animals—among them *The Snob*, a humorous limestone rendition of a seated camel that invites the spectator to view it from many angles.

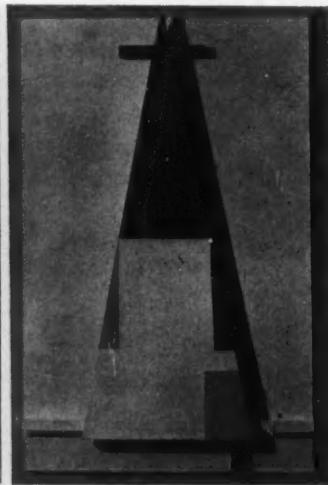
An emotionally expressive head, *Drowned Girl*, illustrates the second. Made of composition cast from a carving, the work shows a flatly and smoothly molded face that seems to be sinking into a rough-textured free form.

Works in the third classification are related to ancient grave steles in their low relief. The subject is depicted in terms of slightly rounded smooth areas,

SHEETS: *Flower Gatherers*
Fine Arts Associates



DARIE: *Pictorial Structure 50*
Fried



MEERT: *Facade*
Ganso



heavily textured areas and incised lines. In the beach stone *Lifted Arm*, a half-figure of a woman is placed to conform to the natural, irregular shape of a stone slab—her body slightly rounded, with contours indicated by line and hair suggested by rough texture. (Sculpture Center.)—M. C.

Gloucester and the Adirondacks

With a free but sure handling of watercolor, Aaron Berkman, author of art books and director of the YMHA-YWHA Art Center in New York, has put down his impressions of Gloucester and the Adirondacks.

Painted in the past two years, the works range from scenes boldly sketched with a few strokes, as *Voyage*, to paintings in which the entire surface is covered with broad areas of paint and free, defining brush strokes are superimposed. *East Main Street* is a successful combination of these methods: the heavy technique is used in the landscape's shadows and the lighter way of working appears in a group of delicate suggested houses.

Most of the paintings emphasize the inherent pattern in a particular landscape; *Tree Patterns*, for example, is made up of vertical rhythms of tree trunks and opposing horizontal rhythms of foreground masses of leaves and background roofs. Throughout, fresh color strengthens competent statement. (Babcock, to May 26.)—M. C.

With Sweeping Impasto

Charlotte Ross's paintings, carried out in an impasto that does not pile up the pigment, but sweeps it on with full brush, usually over a contrasting underpainting that gleams through the interstices of the brushing, obtain richness of textures and arresting color modulations. In her depiction of the waifs and strays of European children, an aftermath of war's destruction of home and family, the artist's sympathy and understanding are evidenced.

One of the most striking of these canvases, all the more so for its simplicity of presentation, is *The Jury*, in which a group of children in a DP camp in Germany, lean over their enclosing fence to gaze apparently at free and happy passersby.

Of quite another character are the gay scenes of American childhood, such as *The Carousel*, in which movement and color sweep across the canvas with the blithe figure of one rider accentuated in the foreground. (Salpeter, to May 26.)—M. B.

Properties of the Serigraph

It isn't often that an artist can adapt themes from other cultures with the originality and finesse of Mary van Blarcom. In *Foo Dog*, the spirit of oriental scrolls is infused into an evocative serigraph which still maintains the autographic originality of the artist.

Miss van Blarcom incorporates subtle color harmonies and varied textures in her prints by means of carefully considered overprinting. Sweeping line as in *Herring Gull No. 1* gives her prints a commanding largesse.

Miss van Blarcom displays unusual respect for the peculiar properties of the serigraph and knows how to achieve eloquent statements in her manipulations of texture. She uses the weave of



AARON BERKMAN: *East Main Street*. Babcock

the silk or imposed screening or even the surface of the paper itself in a disciplined, selective way which never becomes sheer pyrotechnical skill. (Serigraph, to May 28.)—D. A.

Reality Transformed

Fantasies of New York City, bathed in an unnatural light and peopled by half-awake or imaginary, elongated figures, are the subjects of oils by Leslie Fliegel, who heightens the subject matter by luminous paint effects achieved by small bits of heavy impasto applied on underpainting.

The contrast of bright and dark colors in these scenes, which are viewed by the spectator as if from a high distance, gives the feeling of night and daylight combined. Further contrasts are added in *Fantasy and the El*, in which an animated figure leaps toward the quiet patterns of the El at night; and in *Backyard Scene* where a dancer and rhythmic movements of blue-green clothes on a line are contrasted with a slum setting.

All give the impression that the spectator is seeing at once reality and its transformation through imagination. (Eggleston, to May 19.)—M. C.

Saul Raskin

Saul Raskin, noted for his illustrations of Jewish literature, shows a large group of watercolors dealing with subjects as widely varied as fishermen mending nets and students in a Yeshiva.

He paints in a traditional idiom describing in detail each scene he depicts. Recent landscapes of New England fishing towns show a fresh, vivid use of color. (Grand Central, to May 25.)

—D. A.

Gentle Melancholy

Brooding figures painted by Bernard Rosenquist stare fixedly out of theatrical dark grounds. The artist speaks of circus folk and marionettes, spinsters and adolescent girls, all enveloped by some intangible force of sorrow.

Rosenquist uses a low valued palette suitable for his moody subjects and giving his canvas a strong structural unity. In a triptych *Dress Rehearsal*,

the artist makes effective use of interrelation between the rigid, transfixed figures of marionettes and the stylized gestures of the dancers in the central panel.

The prevailing mood in all of his work is one of gentle melancholy lifted occasionally by a soaring lyricism. (Roko, to May 24.)—D. A.

Joel Moss Debut

Joel Moss, is holding an exhibition of watercolors, as his first appearance in our local art arena. It is a decidedly creditable debut, for the artist displays facility of brushwork, lively imagination and a flair for effective color patterns. The greater part of the work is semi-abstract, a few papers being non-objective. *Electrogenesis* shows red circling wheels and red verticals in spatial depths of green in an admirably co-ordinated design. *Solstice* is a growing sun in a circle of glowing cloud above a landscape of jagged forms, an eerie conception, yet well executed.

Moss has a penchant for curious sky effects, planes of tenuous blue overlapping one another, replacing the rounded cloud forms or stretches of clear azure more familiar in landscape paintings, but as a fantasy of background decor it is successful. (Eggleston, to June 2.)

—M. B.

Lester Johnson Bows

Abstract oils in the first one-man exhibition of work by Lester Johnson, art teacher at Lavenburg Social Center and Riverside Community House, New York, show a reaching toward the statement of emotional subject matter in geometric terms.

Using circle, arch, line and square in simple rhythmic patterns, the artist does not paint with the unalloyed color and precise technique usually associated with mathematical concepts of painting, but uses loose brush strokes and moody color combinations. *Lyric Expansion* is made up of varying-sized circles mostly in subdued colors—black, blue, dark red, but with one spot of yellow-orange—against a slightly greyed ochre background.

[Continued on next page]

Some of the paintings suggest small parts of a larger reality. In *The Iron-maker* thick curving brown vertical lines tinged faintly with red seem to depict one small pattern in a steel mill operation. *The Undertow* is indicated by four vertical arcs swinging in opposite directions on a yellow background. (Artists, to May 31.)—M. C.

Sense of Touch

Appealing not only to the visual, but to the senses of taste and touch as well, Walter Murch again shows oils in the magic realism vein—but with an added ability to present reality.

His first exhibition in three years displays a lemon so real that one can almost taste it, a pineapple that seems prickly to the touch, and metal that is at once sharp and hard.

Composition is usually unvaried: the object depicted is placed against a flat background to emphasize its particular characteristics.

In *The Fallen Cherub*, emotion—horror—is expressed in the contrast between the figure's dead face and its intense yellow robe. Even where the emotion is less obvious, the work does not appear to be entirely objective. (Parsons, to June 2.)—M. C.

In Intimate Media

Watercolors, drawings and pastels at the Kootz Gallery are entitled *Intimate Media*. William Baziotes' pastels are immediately arresting in their beauty of textures and in their building up of abstractions with asymmetric forms.

Hans Hofmann's oil paintings on paper are dashing performances, evocations of figures emerging and disappearing from a complexity of sable black patterning on gleaming white surfaces. David Hare's drawings suggest sculptural designs in their tenuous abstraction of forms, heightened by flashes of brilliant color.

Adolph Gottlieb shows some of his totemic themes in less insistent division into separating compartments with

great richness of subtly modulated color. He also includes a freely designed abstraction, in which the brilliant amorphous forms in skillful relations produce a highly resplendent pattern. The kingpin of the showing is Robert Motherwell's collage, *Moon and Stars*, the incandescent full moon and the sharp, black points of the stars seeming to float in a mysterious, yet convincing cosmos. (Kootz, to June 2.)—M. B.

Peter Ruta

Peter Ruta who has been studying in Italy shows a strong sensitivity to old master techniques in his canvases while yet preserving a quality of his own.

These large, pale canvases create a monumentality within their quadrature by means of large horizontal areas of fugitive color and odd transpositions of familiar and unfamiliar objects. In *Still Life With Garlic and Cactus*, the artist uses a flat, eerie white ground and places three groups of objects in occult relationships producing an almost surreal effect.

A strange stasis exists in Ruta's works: a timeless, hazy milieu filled with pale images calling to mind certain of the surrealists whose dream worlds range freely before the spectator. (Hugo, to May 29.)—D. A.

With Angularity

Color woodcuts—with emphasis on decisive line, heavy black areas and textural contrast—are being exhibited by Irving Amen, who uses effectively the inherent angularity of his medium.

Usually dominated by the human figure, simply stated, the woodcuts often deal with the tragic side of life. Color, defining large areas within the work, adds to the emotionality.

In one of the most successful works, a solid black wall serves as the background for three figures, other architectural elements being expressed in terms of red and black textural pattern. Here naturalistic space is used;



PETER RUTA: *Reclining Woman*. Hugo

but several works are made up of sections unrealistically related to each other in size. (Argent, to June 2.)

—M. C.

Shirley Kaplan Solo

Shirley Kaplan, 19-year-old student at Briarcliff College, displays a penchant for clanging colors and time-worn themes in her second one-man show.

When she treats simple themes as in *Meditation*, a modest-sized canvas of a child's head and a pigeon, Miss Kaplan shows her ability to convey a mood of tender reflection. The variety of techniques present indicate that the artist is prepared to work her way through to a personal style. (Newcomb-Macklin, to May 26.)—D. A.

To Amor, Venus, Mars

Pallavicini, an Italian, recently showed paintings at the Hugo Gallery, and drawings at the Bodley Gallery, presented as "decorative work, dedicated to Amor, Venus and Mars." They are, indeed, decorations on the most lavish scale, employing themes of love. As for the classic subjects, they are far removed from antique conceptions in their fantasy. The canvases are brushed for the most part in smoothness of glowing hues, a few, carried out in heavy impasto.

The drawings which emphasize the artist's flair for calligraphic patterns, are designed as illustrations for a forthcoming book, by Anita Loos. Their contrast of lustrous black and flashing white areas and their subtle note of *diablerie* remind one of Aubrey Beardsley's work. (Hugo and Bodley.)—M. B.

Arthur Schwieder Group

The 19th exhibition of the Arthur Schwieder Group impresses one, as all their previous showings have, with the individual expression of artists working together, as well as their complete freedom from imitation of their instructor's work.

Figure pieces and still-lifes predominate. Two urban scenes call for comment. One, *Home Town*, by Ivy Heunsch, shows the modern disregard for literal description in its strange conglomerate of buildings and its radiance falling in

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JOHNSON: *Family Portrait*. Downtown

flashing rectangles of light. The other, *Around the Corner*, by Anna Ernst, is a charming glimpse of a narrow, city street, with a yellow house turning the corner and a row of red buildings on the opposing side. Among the excellent figure pieces is *Susanne with Guitar*, by Irma Bacharach, a seated figure, gracefully disposed.

Ralph Segal's *Nude* is monumental; *Self-Portrait*, by Karnig Ignatius is a penetrating characterization in a profile head; a pastel, *Model*, by Kathleen Noll and Rose Goldblatt's figure, *Ballet*, are both sensitively and soundly modeled.

Anne Sikorski's *Mexican Still Life* is outstanding in a grouping of still lifes that possess beauty of textures and pleasing relations of details in their designs. This *Mexican Still Life* emphasizes the prevailing terra cotta notes of the pottery forms. Other admirable still lifes are by Fannie E. Brandt, W. G. Becker, Marian Kutner, Anne Ghiaudi, Helene Sanders, Berenice Schwieder. (Milch, May 21-June 1.)—M. B.

Promising Newcomers

A refreshing vitality taking many different directions is evident in 20 paintings by as many young artists in this "Newcomers" exhibition. Derivations, of course, are traceable; but, on the whole, these have been digested and the result is a series of new and promising statements from over a dozen states.

Youngest is 18-year-old Floyd Johnson of Topeka, Kans., whose highly emotional characterization *Family Portrait*, seems the work of a much older artist. The painting shows some relation to Modigliani in elongation of the figures; but the rhythmic composition, insight into the family group and color sensitivity are Johnson's own.

Robert Chuey of Los Angeles shows a large still-life, *The White Pitcher*, a work in which each object is flatly painted and clearly outlined, the whole a simple arrangement of fruit, bottles and pitcher, carefully chosen for shape and color harmony.

Geometric abstractions include *Interior Forms*, a primarily black and white spatial composition of lines and masses by George J. Kachergis of Chapel Hill, N. C., and *Flags at Stadium*, a

simplified pattern of flat forms in space by Burny Myrick of Baton Rouge, La.

Works of two artists from Lincoln, Nebr., are also outstanding. Rudy Pozzatti's *Clowns and Maidens* is expressionistic—the subjective unhappiness of the figures heightened by a clash of blues, greens, reds and oranges. Walter Meigs' *Archeological Find* presents the results of an archeological exploration in a richly colored semi-abstraction of objects seen from above. (Downtown, to May 19.)—M. C.

Feeling of Unrest

Romantic in feeling but somewhat cubistic stylistically are the oils of Stella Buchwald, who contrasts heavy impasto with smooth paint areas and bright spots of color on dark canvases.

Trees are simplified into rhythmic verticals topped by cross-hatchings of paint strokes; people are usually suggested by slightly rounded areas of color; and landscape is indicated by flat geometric shapes.

Somber tones of dark violet and green dominate most of her work, giving such paintings as *The Mothers*—where two elongated heads are depicted against a simple background—a feeling of brooding and unrest. (ACA, to May 26.)—M. C.

From the Caribbean

The watercolor views of life in the Caribbean by Emilio Sanchez are more than eye-witness reports. Using color of high intensity Sanchez describes the language of gesture, the everyday occupation, the lithe movements of West Indian natives.

Sanchez captures the brilliant éclat of sun and the prolific herbage in the West Indies in *Alfred's House* in which he builds a strong design.

Broad flat washes, dynamic color contrasts and an intimate relationship between structure and subject matter distinguish the pictures of this young artist. (Ferargil to May 20.)—D. A.

Calmer Aspects of Religion

Using a smooth, precise technique usually associated with the mechanical, Frederick Shraday applies it to such subjects as *Adoration of the Shepherds* and *Scourging of Christ*. The result is work that expresses the calm rather than the emotional aspects of religion.

The majority of his religious oils are made up of carefully defined, monochromatic flat planes, suggesting three-dimensional space through their interweaving and overlapping. More at home in the modern than in the traditional Gothic church, they emphasize abstract patterns made by white headdresses, folds of clothing, faces and hands. (Van Diemen-Lilienfeld, to May 21.)—M. C.

With Humanism

Michael Carver paints figure studies and still-lives with a powerful yet infinitely tender brush. He portrays supple, clearly defined figures in relaxed poses emphasizing the expressive importance of their gesture with strong black outlines.

His strong humanist sympathy is seen in *Cafeteria*, a large, boldly conceived composition of figures grouped around a cafeteria table. This convincing image of the crowding, the body tension and the isolation of cafeteria clientele is painted in the emphatic style of the Expressionists and recalls some of Beckmann's group images of city life. Carver's clean, effective use of paint displays a knowledge of pigment and a love of his material for its own sake. (Teachers' Center, to May 31.)

—D. A.

With Luminous Effects

Translation of landscape, cityscape or figure composition into non-naturalistic color, while retaining essentially naturalistic forms, characterizes the oils of Harry Gottlieb.

A pink and green front on a brownstone house in *Facade* or a stormy violet sky over sunny fields in *The Farm* give these paintings a poetic quality.

Another phase of the exhibition presents character studies of people ranging from *Why?*, in which a bewildered Negro youngster gazes wistfully from behind prison bars, to *Judy and Cuddles*, a delightful study of a youngster. (ACA, to May 21.)—M. C.

By the Sea

The sunless, briny atmosphere of late afternoons at the sea permeates the watercolors and oils of George Daniell. He uses a warm grey wash as ground and paints driftwood, shells

[Continued on page 25]

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SISLEY: *Les Rameurs*. To be sold at Parke-Bernet

Modern Paintings

A GROUP of French and American modern paintings, drawings, prints, ceramics and sculptures, many of them from the Richard M. C. Livingston collection, will be auctioned at 8 p.m., Wednesday, May 23 at Parke-Bernet Galleries, Inc., New York.

Among the modern paintings are *Les Rameurs*, by Sisley; *L'Eglise de Daingt et la Tournette*, by Utrillo; *Mr. Y.*, by Rouault; *Gabrielle à la Fenêtre*, by Renoir; and *Portrait of the Artist*, believed to be Mary Cassatt's only self-portrait in oil.

Sculpture will include several Barye bronzes of animals, six earthenware plates by Picasso and *Reclining Nude*, a terra cotta by Maillol.

Exhibition will begin May 19 at the galleries.

Auction Calendar

May 21, 1:45 P.M.; May 22, 10 A.M. & 1:45 P.M. Parke-Bernet Galleries. American & English first editions, sets of standard authors, art reference & limited editions, club books, Dickensiana & colored plate books. Exhibition from May 16.

May 21, 8 P.M. Kende Galleries. English sporting prints and paintings. Assembled by Walter P. Chrysler, Jr., includes portraits of famous race horses by LaPorte, Hancock, Hanwood, Pollard, Alken, J. F. Herrin, Benj. Herrin, Stull and others. Also self-portrait by Sir Joshua Reynolds. Exhibition from May 15.

May 23, 8 P.M. Parke-Bernet Galleries. French & American modern paintings, drawings & prints. Includes works by Sisley, Rouault, Utrillo, Toulouse-Lautrec, Cassatt, Renoir, Boudin, Schreiber, Benton & other artists. Exhibition from May 19.

May 23, 1:45 P.M.; May 24, 10:10 A.M. & 1:45 P.M.; May 25, 1:45 P.M. Parke-Bernet Galleries. English & French furniture & decorations. Includes paintings, among them works by Pannini; Portuguese, Georgian & other silver; Dresden table porcelain; table glass; & oriental & Aubusson rugs. Exhibition from May 25.

Auction Prices

FOLLOWING are prices obtained for modern American paintings auctioned by Parke-Bernet Galleries, Inc., New York, April 17. Many of the works were from the former collection of the Pepsi-Cola Company.

Andrew Wyeth: <i>Country Auction</i>	\$2,300
Milton Avery: <i>Conversation</i>	400
Joseph Stella: <i>The Gas Tank</i>	375
Mitchell Jamieson: <i>Landscape</i>	350
Mark Tobey: <i>The Sale</i>	325
Paul Burlin: <i>Soda Jerker</i>	250
Margaret Tomkins: <i>Assemblage</i>	250
Karl Priebe: <i>Fay T.</i>	210
Joseph Solman: <i>Second Avenue 'El' Station</i>	210
Frederic Taubes: <i>The Christmas Tree</i>	200
Margaret Tomkins: <i>The Prophecy</i>	150
Louis M. Elshemius: <i>Awakening</i>	150
Fred Conway: <i>Lost Idol</i>	150
Vincent Spagna: <i>New England Barn</i>	125
Everett Spruce: <i>South-West Texas Landscape</i>	125
Arthur Osver: <i>Bridal Bouquet</i>	110
Kyle Morris: <i>Early Spring</i>	100

Following are among the highest prices obtained during a recent sale of French modern paintings at Parke-Bernet Galleries, April 18.

Renoir: <i>Jeunes Filles au Jardin</i>	\$3,500
Renoir: <i>La Jeune Fermière</i>	3,300
Renoir: <i>Jeune Femme au Fauteuil Rouge</i>	2,700
Rouault: <i>The Clown</i>	2,600
Rouault: <i>Christ Before Pilate</i>	2,400
Utrillo: <i>Suburban Street</i>	2,150
Rouault: <i>Resurrection of Lazarus</i>	2,000
Utrillo: <i>Eglise St. Pierre et Sacré Coeur de Montmartre</i>	1,050
Cassatt: <i>The Red-Haired Model</i>	1,200
Raffaelli: <i>Paris—Spring</i>	1,000

In the Citrus Country

An art center in Florida, comprising 80 acres in the citrus district in Sarasota County, three miles from the Gulf, has been established by Lois Bartlett Tracy at Englewood, Florida. The land has been cleared of all but the pines and palms and is being subdivided into plots large enough for a studio, a garden and about 25 orange trees. Described as "a natural for painters," the area has no city taxes and an exemption on State taxes up to \$5,000. The Tracys earlier built a similar colony, Tall Timber Art Colony, in New Hampshire which was destroyed by forest fire.

The Art Digest

57th Street in Review

[Continued from page 23]

and dunes in subdued, blurry colors. His use of a freely dilating line in such works as *Driftwood*, *Vin Rouge* and *The Islands* expresses a deeply felt sense of the beauty of movement.

Daniell uses the same low keyed tonalities in his oils, which explore shapes of bottles, gulls and sandpipers, revealing the subtleties in their form. (Bodley, to June 2.)—D. A.

Rachel Frank

Oils and pastels by Rachel Frank are related to expressionism in the subjective emotion they present. Dominated by wistful and withdrawn faces, they are executed in colors that are strident, dark or subdued according to the mood of the particular work.

Especially expressive is a pastel head-and-shoulder portrait of a child, the figure placed against a black background.

While emotional content reaches the spectator, the underscoring technical facility necessary for full expression is not always sufficient. (Argent, to June 2.)—M. C.

Without Sentiment

No sentimental anthropomorphism creeps into the animal sculptures of Jane Canfield. Rather she characterizes dogs, squirrels and birds in terms of themselves, choosing a typical twist of the body or turn of the head to express her observations of nature.

Dog Scratching, a life-sized cast stone work, brings out the dignity of the animal engaged in his menial task. Two white swans, done as most of her work for out-of-doors settings, reveal the swan's inherent buoyant vitality.

In these naturalistic animals, as well as in nude human figures, the artist keeps the feeling of the form within, even when the work has been simplified almost to abstraction. (American-British, to May 18.)—M. C.

Watercolors in a Group

A distinctive group of watercolors by American artists fills the three galleries of the National Arts Club.

Although there is an unlimited range of subject matter in the show, almost all of the work is in a realistic vein. George Habergritz in *Rooftops—Arles* and *River Front* uses a vigorous, heavily textured technique which reveals the rarely exploited vital potential of watercolors. Paul Mommer describes the graceful rise of a bridge over a gorge with opaque color and slight distortion.

On the whole, the level of technical competence in this show is exceedingly high. (National Arts, to May 31.)—D. A.

Joann Gedney

Abstractions, so far removed from actuality they appear at first glance to be non-objective, constitute the oils in Joann Gedney's first solo exhibition. There is a spatial articulation, organization and inventiveness of forms that makes them visually exciting whether or not their titles seem related.

In some there has been an attempt to express essence of the subject matter in terms of paint itself. *Melting Snow* is characterized by descending verticality

[Continued on next page]

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Attesting to the continued use by industry of mural decoration is this 15" x 30" painting by Lumen Martin Winter depicting "Fishermen," installed recently in the newly opened Sheepshead Bay Branch of the East Brooklyn Savings Bank. The mural forms the back wall of the main banking floor of the new building.

57th Street in Review

[Continued from page 23]

made up primarily of elongated white forms, black lines and black drippings of paint. In others—and these seem the most successful—forms are more clearly defined in space. *Vertical City* is geometrically organized in terms of black, white and brightly colored planes. (Creative, to May 26.)—M. C.

Quietly Decorative

Sara Boal paints rose-covered cottages and rutted roads winding through wilderness. Her penchant for subject matter dealt with in Augustan poetry, tends to conventionalize her painting.

The majority of the still-lifes use Chinese motifs set in umbrous backgrounds. They make quietly decorative pictures suitable for plush and horse-hair living rooms. (Barbizon-Plaza, to May 31.)—D. A.

With Feeling For Contrasts

With a warm feeling for the vivid contrasts in tropical life, John Lavalle has recorded his visual experiences in Guatemala and the Bahamas.

His scenes of a small town euphoniously named Chichicastenango captures the specific vitality of the southern climate in the shadows on adobe surfaces.

Lavalle's skill in handling broken areas of translucent colors is notable in his representations of architecture, as in the numerous views of colonial cathedrals. (Ferargil.)—D. A.

Modern Prints

A variety of print techniques from the simple lithographs of Matisse to the more complicated use of several

media in one print by the contemporary American Malcolm Myers are represented in the wide range of works constituting this exhibition. Shown are such diverse artists as Manet, Redon, Rodin, Picasso, Masson and Léger.

Among the more interesting pieces is a color lithograph by Pierre Bonnard, *Place le Soir*, in which black masses of figures, freely executed, are emphasized by small areas of red and yellow. Also included is Jean Lurçat's *Sang et Vie*, where expressionism and abstraction meet in a strong black, white, red and green design combined with a distant burning house on a yellow background. (Binet, to June 1.)—M. C.

De Temps Perdu

Narcissa Thorne in her small vitrines captures the piquant atmosphere of French Valois, Louis XV and English Georgian drawing rooms. Using authentic antique silks and prints, Mrs. Thorne composes scenes of ladies and gentlemen attired in the dress of the day. In some of the *Conversation Pieces* she achieves an aura of artistry suggesting the quality of a Mozart minut.

These miniature rooms and scenes of English military pageantry are invaluable for the student of costume and dress in the various periods. (Ferargil, to May 20.)—D. A.

Lunda Hoyle

Still-lifes and portraits by Lunda Hoyle are the work of an artist who has special gifts in rendering substance and textures with free flowing brushwork and richness of color. In an appealing nude figure, a young girl with downcast head, not only has the easy flux of bodily gesture been presented, but also many subtleties of color.

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The portraiture includes a distinguished profile of a woman in an adventurous hat that lends interest to the design. (Barbizon, to May 15.)

—M. B.

Pen & Brush

Members of the Pen and Brush Club show watercolors of genre and outdoor scenes. Regina Philips in *Winter Backyard* uses full tonalities and fluid brushwork to express the cold light of winter. Pearl Schoch in a view of New England sea dashes off cobalt waves and majestic dunes in cheerful, vital color. The artists on the whole approach their subject matter with warmth and spirit. (Pen and Brush, to June 1.)—D. A.

Clara Fargo Thomas

Ranging from a rococo pastel still-life, complete with ruby glass and bursting grapes, to cool impressionist paintings of her Maine hideaway, Clara Fargo Thomas shows work of the last 15 years.

Miss Thomas uses a swift, rushing stroke in her landscape paintings which admirably captures the gay abandon of summer country life.

The show is replete with a huge mural tracing the history of cosmetics commissioned by a leading beauty expert. (R.L.S. Shops, to May 28.)—D. A.

Art in Chicago

[Continued from page 10]

four best painters Chicago has produced since it emerged a little over a century ago from the Lake Michigan mud flats, is to take up his brushes shortly, resuming his career interrupted by devotion through a score of years to color grinding for other painters. The Shiva colors, extensively advertised and still more extensively used, are being pretty much taken care of by an organization Shiva set up in the 1930's.

Shiva has a beautiful home in Santa Fe, which he built himself, and to the decoration of which, including terraces and flower gardens, he has devoted the better part of the last three years. It is now one of the show places in the New Mexican art colony. In one huge living room are hanging most of the paintings for which he became famous in the Twenties and early Thirties, when he and Rudolph Weisenborn and Carl Hoeckner were the Big Three in Chicago modernism.

Included among those pictures are some large female nudes, most spectacular of Shiva's paintings, along with some Chicago cityscapes. Since going to Santa Fe, Shiva, who paints slowly, has finished only a single picture, again a female nude reclining in a landscape, symbolic of the New Mexican plateaus.

Aaron Berkman Classes in N. Y.

Aaron Berkman, New York artist and director of the Young Men's and Young Women's Hebrew Association Art Center, Lexington Avenue at 92nd Street, New York, will teach afternoon and evening classes at the Y this summer.

During June afternoon and evening classes will be held in painting, drawing and composition. Landscape and still-life, with most of the sessions held out-of-doors, will be offered during July and August. Classes will be open to both beginners and advanced students.

The Art Digest



WILLIAM M. McVEY: *Vision Wichita*
\$500 Purchase Prize, Wichita

The Honor Roll

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Boston Printmakers Members' 4th Annual, Mass.

*Zighera, Francoise, \$50
*McKenzie, William, \$50
*Bridge, Susan, \$25
*Van West, Joseph, \$25
*Grady, Robert, \$15

*Schiller, Barbara, miniature \$10
Chow, Fong, hon. mention
Gropper, Joseph, hon. mention
Philbrick, Margaret, hon. mention
O'Hara, Tom, hon. mention

Contemporary American Indian Painting 6th Annual, Tulsa

Blue Eagle, Ace, \$350

Lee, Charlie, \$150
Beaver, Fred, \$150
Howe, Oscar, \$150

Preston, Bert, \$100

Sampson, William, \$100

West, Dick, \$100

Kabottie, Fred, \$50

Saul, C. Terry, \$50

Jake, Albin, \$50

Polelonema, Otis, hon. mention

Robin, Red, hon. mention

McCombs, Solomon, hon. mention

Phillip, Dwight, hon. mention

Pushetonequa, Charles, hon. mention

Kimball, Yeffe, hon. mention

Farmer, Ernie, hon. mention

Dawes, Ermaleen, hon. mention

Irvington Art & Museum Assn. 18th Annual, N. J.

Matzal, Leopold C., oil prize

Kish, Maurice, oil, hon. mention

Schonwarter, Jean, oil, hon. mention

Coes, Kent Day, w. c. prize

Hobble, Lucille, w. c. hon. mention

O'Neill, Margaret, w. c. hon. mention

Weidenaar, Reynold H., print prize

Arms, John Taylor, print, hon. mention

Domarecki, Joseph T., sculp. prize

Rothstein, Irma, sculp. hon. mention

Hambien, Anne Reber, sculp. hon. mention

Oakland Art Gallery Painting & Sculpture Annual, California

Bios, Peter, ptg. 1st prize

Hays, Elah Hale, sculp. 1st prize

Kester, Lenard, ptg. 2nd prize

Askenazy, M., ptg. 3rd prize

Senska, Frances, sculp. 2nd prize

Weiner, Egon, sculp. 3rd prize

Thorp, Carl, ptg. hon. mention

Galliano, Jack, ptg. hon. mention

Siegrist, Louis, ptg. hon. mention

Collaser, Lucienne A., ptg. hon. mention

Brouse, Harry O., ptg. hon. mention

Zajac, Jack, ptg. hon. mention

De Joiner, L. E., ptg. hon. mention

Pen & Brush Club Watercolor Show, N. Y.

Schock, Pearl, 1st prize

Jones, Nell Choate, 2nd prize

Beets, Jane, hon. mention

Pohl, Augusta, hon. mention

Whitney, Isabel, hon. mention

Rochester Finger Lakes Show, New York
Kaish, Luise Meyers, sculp. show award
Kaish, Mort, ptg. show award
*Gaines, Allen, oil
*Wasserman, Mary, oil
Unwin, C. Bruce, oil \$50
Vander Sluis, George, oil \$50
Gedeohn, Paul J., oil \$50
Zouté, oil hon. mention
Dibble, Charles R., w. c. \$50
Hutchins, Irving, w. c. hon. mention
Krause, Erik Hans, w. c. hon. mention
Kaish, Luise Meyers, sculp. \$50
Meyer, Wallace, sculp. hon. mention
Wildenhain, Frans, ceram. sculp. \$40
Wildenhain, Frans, ceram. 1st \$30
Meng, Karl, ceram. 2nd \$20
Randall, Theodore, ceram. hon. mention
Prip, John, crafts \$50
Marshall, Walter, crafts hon. mention
Somers, Anne, weaving 1st \$15
Hironimus, Helen, weaving 2nd \$10
Kidd, Gale, weaving hon. mention
*Havens, James D., print

St. Augustine Art Assn. Members Show, Fla.

Langford, Eugene C., oil \$100
Howatt, Frances T., oil \$100
Hook, Walter, oil \$100
Pratten, John W., oil \$100
Pfeiffer, Heinrich R., oil \$75
Simons, Christian J., w. c. \$25
Maddock, Harold, oil \$25
O'Hara, Eliot, w. c. \$25
Simons, Christian J., w. c. \$25
Mitchell, Gladys V., w. c. \$25
Reid, Celia C., w. c. \$25
Krondorf, William F., w. c. \$25
Muller-Uri, Hildegard, oil \$25
Warren, Elizabeth B., w. c. \$25
Cook, Lavinia, w. c. \$25
Reid, Celia C., w. c. \$15
Borkmann, Elfriede, w. c. \$15
Warren, Elizabeth B., w. c. \$15
Bonfield, Howard B., oil \$15
Muller-Uri, Hildegard, oil \$10
Pratten, John W., oil \$10
Stout, Frank, oil, popular award
Chetcuti, John, oil hon. mention
Hunt, Courtenay, oil hon. mention
Pfeiffer, Heinrich P., oil hon. mention
Lindenmuth, Tod, oil hon. mention
Cook, Lavinia, w. c. hon. mention
Parker, Virginia, oil hon. mention
Roberts, Vida, w. c. hon. mention
Dickinson, Joseph C., w. c. hon. mention
Jamison, Jeanette, w. c. hon. mention
Brown, Charles M., oil hon. mention
Warren, Elizabeth B., w. c. hon. mention
Peterson, Wynford B., oil hon. mention
Panton, Earily, oil hon. mention

Virginia Intermont College 8th Annual Regional, Bristol

Parr, Jack E., oil 1st prize
Wilke, Ulfric S., oil 2nd prize
London, Edith, oil hon. mention

Macdonald, Richey, oil hon. mention

Wilke, Ulfric S., print 1st prize

Dillard, Sallie Boyd, w. c. 1st prize

Liebman, Marjorie, w. c. hon. mention

Thomas, Mary Leah, w. c. hon. mention

Wichita Art Association 6th Decorative Arts & Ceramics Annual, Kansas

*Grotell, Maija, ceram. \$100

Miller, Frederick, best silversmithing

*McVey, William, ceram. sculp. \$500

Ford, Betty Davenport, hon. mention

Cole, Grover, hon. mention

Eikerman, Alma, silversmithing \$100

Coleman, Robert B., hon. mention

Lemmon, Thetis, hon. mention

Pardon, Earl B., hon. mention

Prip, John, hon. mention

Wardlaw, George M., hon. mention

Miller, John Paul, jewelry-metals \$100

May, David F., hon. mention

Jones, Howard G., hon. mention

Skoogfors, Olaf Gustav, hon. mention

Wardlaw, George M., hon. mention

McNinch, Janet L., tex-weaving \$100

Fidler, Cicely, hon. mention

Larsen, Jack Lenor, hon. mention

Pope, Helen Wood, hon. mention

Snow, Jinny Lee, hon. mention

Morgan, Frances, hon. mention

Prieto, Antonio, ceram. \$100

Choy, Katherine, hon. mention

Lakofsky, Charles, hon. mention

Nixon, Max, hon. mention

O'Brien, Helen, hon. mention

Turner, Robert C., hon. mention

Van Kleeck, Anne Gatewood, hon. mention

Wildenhain, Franz, hon. mention

*Cantini, Virgil D., enam.-glass \$200

Derup, Karl, hon. mention

Jerrey, Charles Bartley, hon. mention

Bates, Kenneth F., hon. mention

Winter, H. Edward, hon. mention

Woolley, Jackson, hon. mention

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3RD SPRING FESTIVAL SOCIETY OF CREATIVE AMATEUR ARTISTS. June 8-10. The Green. All media. Entry fee \$2 for 1 picture. \$3 for 2. Jury. Prizes, bonds & materials. Entry cards due May 14. Entries due May 28. Write C. A. Emmons, 82 Broad St.

Hendersonville, North Carolina

NATIONAL HUCKLEBERRY MOUNTAIN EXHIBITION. July 10-16. Hendersonville Woman's Club & Huckleberry Mountain Workshop Camp, Inc. Media: oil, watercolor, ceramics, graphic art & sculpture. Jury. Entry fee \$1. Entries due July 6. Write Mrs. John S. Forrest, Box 183, Hendersonville.

New York, New York

AMERICAN SCULPTURE 1951. Opens Dec. 7. Metropolitan Museum of Art. Open to permanent residents of U. S. & possessions. Jury. Prizes: \$8,500. Entry blanks & photographs of works due Sept. 15. Write American Sculpture 1951, Metropolitan Museum of Art, 5th Ave. at 82nd St.

ANNUAL EXHIBITION FOR ONE-MAN SHOWS. July 9-21. Creative Gallery. Media: all. Entry fee \$2. Prizes. Jury. Work due June 21-23. Photographs of sculpture due June 9. Write Creative Gallery, 18 E. 57th St.

Newport, Rhode Island

NEWPORT ART ASSOCIATION 40TH ANNUAL. June 30-July 22. Media: oil, watercolor, pastel, drawing, print & small sculpture. Jury. Entry fee \$2 to non-members. Entry cards due June 8. Work due June 15. Write Art Association of Newport, 76 Bellevue Ave.

Ogunquit, Maine

31ST ANNUAL NATIONAL PAINTING EXHIBITION. July 1-Sept. 3. Ogunquit Art Center. Media: oil, watercolor tempera. No jury. Prizes: \$450. Fee: \$10. Entry cards due June 15. Entries due June 16. Write Ogunquit Art Center, Hoyt's Lane.

REGIONAL ONLY

Des Moines, Iowa

1951 IOWA ART SALON. Aug. 25-Sept. 3. Iowa State Fair. Open to Iowa Artists. Media: all

painting, drawing & 150 lb. or less sculpture. Prizes: \$600. Write to Iowa State Fair Board, Des Moines.

Kansas City, Missouri

2ND MID-AMERICA ANNUAL. Nov. 4-28. Nelson-Atkins Gallery of Art. Open to artists in states from Mississippi River to Rockies. Media: painting & sculpture. Jury. Prizes: \$2,500 in purchase awards. Entries due Oct. 1. Write Vincent Campanelli, Exhibition Chairman, Kansas City Art Institute, 4415 Warwick Boulevard.

New York, New York

EMILY LOWE AWARD 3RD ANNUAL COMPETITION. Nov. 5-24. Joe & Emily Lowe Foundation. Open to American artists, 25 to 35 years old, painting in New York City & with no financial means of promoting this work. Prizes: \$1,300 in purchase awards & a one-man show. Write Ward Eggleson, Director, Emily Lowe Award, 161 W. 57th St.

LEAGUE OF PRESENT DAY ARTISTS 11TH ANNUAL. October. Riverside Museum. Open to New York modern artists. Media: all. Jury. Fee \$1. Membership \$10. Entry date not given. Write Helen Gerardia, 490 West End Ave.

Ogunquit, Maine

OGENQUIT ART ASSOCIATION EXHIBITIONS. July 1-29. Aug. 5-Sept. 3. Barn Gallery. Open to members & artists resident in Ogunquit & vicinity. Media: oil, watercolor, prints, drawings & sculpture. Jury. Membership application & works due June 25. Write Mrs. Muriel Brazer, Box 542, Ogunquit.

Butland, Vermont

MID-VERMONT ANNUAL. June 16-August 16 at the Rutland Library. All media, including small sculpture. Open to artists living in Vermont. Fee, covering membership, \$2. No jury. Entry cards due June 4; receiving dates June 7, 8, 9. Write Katherine King Johnson, 40 Piedmont.

Sacramento, California

NORTHERN CALIFORNIA ARTS ANNUAL GRAPHIC & DECORATIVE ARTS EXHIBITION. July 2-31. California State Library. Open to artists of Sacramento and San Joaquin counties and Mother Lode area. Media: prints, drawings, pottery, weaving, metal & leather work & small sculpture. Jury. Entry cards & work received June 21, 22. Write Alice Hock, California State Library.

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8TH PACIFIC NORTHWEST EXHIBITION. June 12-17. Pacific Northwest Art League, Inc. Spokane Civic Auditorium. Open to present & former residents of Washington, Oregon, Montana, Idaho & Wyoming. Media: oil, watercolor, gouache, tempera. Jury. Prizes \$150. Fee \$2. Entries due May 26. Write Mrs. H. F. Wilkening, N. 4415 Atlantic Drive, Spokane.

Spring Lake, New Jersey

15TH ANNUAL SPRING LAKE EXHIBITION. June 3-Sept. 5. Hotel Warren. Open to members of New Jersey chapter, American Artists Professional League. Media: oil & watercolor. Jury. Prizes. Entry fee \$2. Work due June 3. Write Elva M. Wright, 298 Liberty St., Long Branch, N. J.

COMPETITIONS & SCHOLARSHIPS

FULBRIGHT SCHOLARSHIPS. U. S. government grants for 1952-53 to graduate students in such fields as painting, sculpture, architecture, art history & industrial arts for study in Australia, Austria, Belgium and Luxembourg, Burma, Egypt, France, Greece, India, Iran, Italy, the Netherlands, New Zealand, Norway, Pakistan, the Philippines, Thailand, Turkey and the United Kingdom. Applicants must be U. S. citizens with B.A. or its equivalent & knowledge of language of country of choice. Applications due Oct. 15. Write Institute of International Education, 2 West 45th St., New York, N. Y. or institution of higher learning where student will be enrolled fall 1951.

Brooklyn Biennial

[Continued from page 13]

The Swiss, true to the Swiss stereotype, are as immaculate as a well-swept chalet or a scoured dairy. Their patterns are generally bright, clear, fresh, non-objective. With one or two exceptions, they use the watercolor medium in untainted form, no casein, no loading with opaque whites. In their least creative moments, they can be antiseptic to the point of sterility; they can work out superficial derivations from *art nouveau*, from Paul Klee and Mondrian. But the circus color and ferris-wheel design of Max Bill's *Construction with Twelve Part Center* has considerable carrying power, as do Richard Lohse's awning-stripe color-bar designs, Jean Kohler's intense, yet poetic, color rectangle arrangements, and Diogo Graf's free designs of swatches and blobs of clean watercolor.

Expressionism, still strong despite Nazi rampages, has a firm grip on Germany's contemporary artists, who supply some of the biennial's best moments. Veteran Karl Schmidt-Rottluff's brand takes a nostalgic turn. Degrees of fantasy, introspection and morbidity mark expressive work by Werner Gilles, Hans Jaenisch, Peter Kowalsky, Katja Meirowsky and Fritz Winter. In a non-objective vein, Willi Baumeister is cheerfully Miró-ish and less cheerfully himself, and Hans Hartung—French by adoption and as such familiar to many New Yorkers—provides un-Teutonic grace and taste in linear designs.

Nothing in the show quite matches the slump of the Danish section, installed in a dead-end gallery, the approach to which is lined with wall after wall of giddy, frenetic, gaudy or otherwise conspicuous American contributions. Defeating the express purpose of the show, Denmark's quintet is a stodgy, all-veteran ensemble, earthbound and addicted to vapid green.

Allowing for differences of taste in the selection of the show's four sections, allowing also for the limited continental view, the European samplings at Brooklyn supply a good foil, a ground from which we can do some very detached and very necessary taking of American stock.



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May 15, 1951

Philadelphia News

By Dorothy Drummond

PHILADELPHIA: Outstanding art events of early May in the Philadelphia area include "The One World Exhibition of Art," an invited "regional," second of its kind staged by The United World Federalists (on view in Gimbel Brothers auditorium), and a special Tercentenary Exhibition of 37 paintings by 17th-Century Dutch masters at the Delaware Art Center, Wilmington, jointly sponsored by The Wilmington Society of the Fine Arts and The New Castle Tercentenary Commission in commemoration of the 300th anniversary of the landing of the Dutch at New Castle.

These two exhibitions are three centuries apart in art feeling. The staunch, sturdy, man-respecting art of the 17th-Century Dutch strikes one, when contrasted with our artists' reactions to life today, as self-contained, safe, and self-satisfied, with Rembrandt, Hals and the Van Ruisdaels (all represented) influencing the external paint applications of their lesser colleagues.

The "One World Exhibition" of oils, temperas, caseins and sculptures has for objective depiction "the universal aspects of man, his work, play, joy or sorrow, fears and beliefs, as well as the things necessary to his physical and spiritual well being." Over 100 local artists answered the call, and while results are scarcely as lofty as the objective, the work ranges from religious compositions to a sandlot game to escapist abstractions.

Other worthwhile offerings are an overcrowded but exuberant display of local watercolors, drawings and prints in the Ellen Donovan Gallery; Non-Objectives by Joseph Albers at Alexandra Studio Grotto.

Important, but too late for review, are two Annuals, that of the Da Vinci Alliance at The Free Library of Philadelphia, and that of The Philadelphia Sketch Club (its 88th).

Philadelphia Experimentals

[Continued from page 9]

Antonio Frasconi, Van Kruningen's color lithographs on silk, Stella Drabkin's multitype prints developed from a plexiglass plate, Kit Barker's print abstracts using a scratch-board technique on a wax base, and various experiments by Victor Brauner and Milton Goldstein round out an exciting and thought-provoking show, of which perhaps the most unique contraption for art projection is Leonard Nelson's *Pandora's Box*. Built on a kaleidoscope theory, this device makes it possible for almost any number of slides to be seen simultaneously, and allows the viewer to create his own patterns.

Few items in the "Experimentals" show have not been seen elsewhere, but the bringing together of such a wealth of creative adventure serves to stress both the transitional character of what is going on in contemporary art, and the fertile inventiveness of the living artist who, unafraid of sullying the "purity" of traditional media, seems bent on the complete breakdown of such established categories as painting, sculpture and the graphic arts. Today, certainly, each borrows from and profits by the inventiveness of the other.

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Hirsch Summer Workshop

An experimental workshop on "Art as Communication" will be held July 9 to August 18 at Bard College, Annandale-on-Hudson, New York, under the direction of Stefan Hirsch, chairman of Bard's art division.

Planned for teachers, the workshop will deal with practice, criticism and history of painting, with its primary purpose to help art teachers close the gap between studio work and the history and appreciation of art. It has been approved by the New York State Department of Education for in-service study and training credit for public school teaching.

Saugatuck's 41st Summer

Located on the scenic Kalamazoo River, the Saugatuck Summer School of Painting, Saugatuck, Mich., will go into its 41st season this summer with classes from July 2 to August 25, under the direction of Elsa Ulbricht.

Faculty and student exhibitions will be held throughout the season; and instruction will include special lectures and demonstrations.

Courses will be conducted in painting, graphic arts and design, with work accepted for credit at leading colleges and universities.

Davidson School Reopens June 11

The Morris Davidson Summer School of Modern Painting, located high on a dune overlooking Provincetown and its harbor at the tip of Cape Cod, begins its term this year on June 11. Author of the book "Painting for Pleasure," Davidson has conducted the Provincetown school for a number of years. A feature of the summer session is a series of six Friday lectures on contemporary painting open to other artists and laymen as well as students.

Vicente Sessions at Falmouth

Lectures by such artists and writers as Willem deKooning, Ad Reinhardt, Harold Rosenberg and Harry Holtzman will be included in the summer program of art exhibitions, classes and forums at Highfield Art Workshop, Plymouth, Mass. Directed this summer by artist and teacher, Esteban Vicente, the workshop will hold three major exhibitions by leading American painters.

Ogunquit Classes July and August

Ernest Fiene and Robert Laurent, with Alicia Fiene and John Laurent assisting, will teach at the Ogunquit, Me., School of Painting and Sculpture July 3 to Aug. 28. Located in a fishing village and ocean setting, the school will offer classes in painting, drawing and sculpture in a variety of media.

Grumbacher Adds New Colors

M. Grumbacher, artists materials manufacturers, has announced six new colors added to its Finest Oil Color line. They are: Alizarin Crimson, a warm-toned alizarin for glazing and tinting flesh tones; Flesh Color, a mixed tint for portrait and figure work; Grumbacher Permanent Bright Green, a light cool green; Grumbacher Transparent Brown, for glazing and tinting; Grumbacher Transparent Yellow (Aureolin) a bright clear yellow; and Mars Black, a permanent opaque black.

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Mitchell to Teach at Kansas City

Bruce Mitchell, artist-in-residence at Bucknell University, will serve as visiting professor during the 1951 summer school, June 12 to August 3, at the Kansas City Art Institute and School.

Mitchell will teach a variety of media in his course. Other courses offered include design, life drawing, painting, sculpture, fashion, graphic arts, color, ceramics, commercial design, production illustration, plaster casting and mold making.

Courses may be taken in combination with liberal arts work at various colleges and universities in the area.

Penna. Academy Summer Course

A six-weeks summer course will be held June 18 through July 28 at the Pennsylvania Academy of the Fine Arts, Philadelphia. Classes in life, portrait, costume, croquis, landscape and head drawing will be conducted and may be taken either for credit or without credit. Teaching the course will be Roy C. Nuse, Roswell Weidner, Morris Blackburn, Francis Speight and Harry Rosin.

Classes for Teachers

Short summer courses especially designed for teachers will replace seminars formerly held by the Art Center School of Los Angeles, Calif. A 6-week workshop course for secondary teachers and an "art in everyday life" course for elementary teachers have been planned, beginning June 25.

Finlayson-Peck Art Tour

An art tour through England, France, Italy, Switzerland, Germany, Belgium and Holland will be conducted this summer under the leadership of Donald L. Finlayson, professor in the department of fine arts at Cornell University, and Edward S. Peck, assistant professor of art at the U. of Southern California.

Sponsored by the Bureau of University Travel, Newton, Mass., the tour has been planned to include ancient and modern art and monuments.

Art Classes in Rome

Courses in portrait painting, life drawing and painting, landscape and history of art are being offered at Studio Hinna, school of fine arts in Rome, Italy.

The school, at which students may enroll any time, is located in the center of the ancient art quarter of the city.

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High school graduates in New York City who are talented in art will have opportunity this month to compete for over \$25,000 in art scholarships offered by 16 local colleges and art schools. The number of scholarships, nearly doubled this year to 63, give proof, according to Orestes Lapolla, coordinator for the School Art League and the Board of Education, "of the high degree of training received by our boys and girls coming out of New York high schools."

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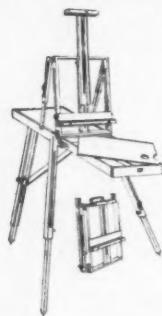
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successfully a real need. Let us say that the Sarasota Art Association is a quasi-public organization, dedicated to the promotion of Art. But it exists on no public funds and draws its support only from its members, both artist and civic, who pay annual dues because they feel the association is worth while."

The article discusses many aspects of art and its service to smaller communities; also its capacity for attracting visitors. We can think of other places in which art groups have contributed an economic benefit: Monhegan Island, off the coast of Maine; Provincetown, Massachusetts; and Taos, New Mexico, are instances of the healthy effect of artistic enterprise, and where artists have spread the message of nature's attractiveness.

And in North Carolina

Another section to which our attention is drawn is North Carolina. James H. Burrus of Hickory, N. C., is Curator of The Hickory Museum of Art. An enthusiastic A.A.P.L. supporter, some time ago he favored us with some news items of interest. One was the announcement of The Fine Arts Festival Association of Rockingham County and its Seventh Annual Fine Arts Contest. It is directed by the Rockingham County Library and sponsored by the Junior Womans Club of Leaksburg, N. C.

Unique feature of this festival is the range of its awards for recognition of a wide range of talents.

We have just received word that Mr. Felix E. Fournier of Penrose Park, Reidsville, N. C., has been appointed Chairman of American Art Week for North Carolina. Mr. Fournier is an active participant in the Fine Arts Festival Association. It was our pleasure to sit with him at the annual dinner and we certainly appreciated his enthusiasm for the work of the League.

A Hand Weaving Show Scheduled

Our own National Executive Committee has caught this contagion and the idea of a hand weaving show, in New York, with demonstration, appeals to our imagination. It is a different type of show, for art is not only expressed in pictures and in hand weaving. Craftsmanship is an outlet for artistic skills and, in this terrific age of mass machine industry, it is a very healthy sign that groups may gather together in a revision or reassertion of the fine periods of the past when hand labor was also a labor of love as well as of use. We have just decided to hold this weaving show at the Architectural League of New York in connection with the American Art Week.

On the Material Side

By Ralph Mayer

Damage by Water (Continued from May 1 Issue)

Pictures that are painted in mediums other than oil paint, such as pastels, watercolors, gouache and tempera should be most carefully framed and guarded against moisture, the extent to which such works can be damaged by even a minor contact with moisture is obvious. Dried egg-tempera and casein paint films are generally regarded as "insoluble" or water-resistant by painters, and so they are, as regards the structure of the paint and their resistance to being picked up by the wet brush during painting manipulations, but the finished pictures can easily be spotted and ruined by water. Moisture and a humid atmosphere, particularly long storage in a damp environment in absence of daylight, will promote the growth of mold or mildew, a most troublesome blemish to remove from works done on paper. Pastel crayons, gouache, tempera and water-paints contain preservatives which are or should be formulated to act as fungicides, but paper seldom is. The growth of mold on oil paintings is a less frequent occurrence, and its removal seldom offers many difficulties to the restorer, while pictures on paper that have been infested with mold, call for treatments that are more troublesome and delicate, its removal and the protection of the paper against its recurrence is usually quite difficult.

One would expect that the owner of oil paintings on canvas or panel would treat them with at least as much care and respect as he affords to his other valuable or meritorious belongings. Sometimes the same person who will handle his phonograph records most tenderly and preserve his books so that they suffer no depreciation will handle his valued paintings in the most casual or careless manner. Maybe he has seen the way paintings get stacked or tumbled about in a second-hand shop, or perhaps he gets an erroneous idea of how much ill use they will withstand from some of the romantic tales of how pictures have been cut from their frames and rolled up—like some stories of the theft of the *Mona Lisa* (which is actually painted on a thick wooden panel and probably weighs more than 30 pounds).

Old Paintings Need Extra Care

Old or dilapidated paintings are frequently treated as though a few more damages will not matter, whereas they really should receive more than the usual care and every effort should be made to prevent their condition from becoming worse because every additional blemish will require additional work to rectify it and because further injuries may very well contribute to a difficult complication of damages. Small things may cause the difference between a simple restoring job and an extremely difficult one.

The rear of an oil canvas is best left untouched. Ordinary paint strokes and brush or pencil inscriptions have a bad habit of making their marks show on the face of the picture; ink (or black paint so thinned down with solvent as to contain almost no binder) are better. Labels stuck on the back will almost always imprint their outlines on the face in the form of a disfiguring blister.

Paintings should be securely braced by their frames. A great improvement over the use of nails for this purpose are brass "mending strips," obtainable in hardware stores. These are a half-inch wide by two inches, with a screw hole at each end. If one end of each of these strips is fastened securely to the frame with a half-inch screw, the portion that extends over the stretcher can easily be bent with a pliers to conform to the stretcher and it will hold it neatly and securely. The removal and replacement of nailed paintings batters the picture, the stretcher and the frame. This is just one of the small points which in their totality, contribute toward its conservation and give it the best chance for survival.

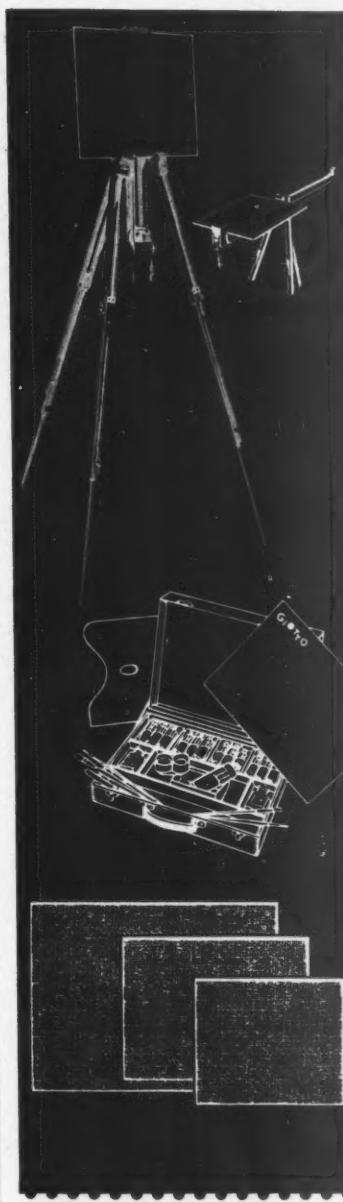
French Religious Art in Boston

The exhibition of contemporary French religious art entitled "Art Sacré," which was recently on view at Yale University, will be exhibited at the Hayden Memorial Library, M.I.T., Cambridge, Mass., to June 10. Painting, sculpture, tapestries and sacred vessels are included in a show sponsored by the French government and the Liturgical Arts Society of New York.

Among the moderns represented in the show are Fernand Léger, with sketches for a window in the church in Audincourt and three Crucifixion paintings by Marc Chagall.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO

Art Institute To June 3: Akron Artists Annual.

ALBANY, N. Y.

Institute of Art To June 3: Upper Hudson Regional.

BALTIMORE, MD.

Museum of Art To June 17: Alfred Maurer; To June 3: Lautrec Posters; Haseltine Sculpture; I. Rice Pereira.

Walters Gallery To May 27: The Illustrated Book.

BOSTON, MASS.

Boston Artists Guild To June 23: Members Spring Show.

Doll & Richards May: Contemporary American Paintings.

Inst. Contemporary Art: To May 21: British Paintings.

Museum Fine Arts To May 24: Drawings Exhibition.

Vose Galleries May 21-June 9: Paul Sample, Paintings.

BUFFALO, N. Y.

Albright Gallery To June 5: Contemporary American Painters; CAMBRIDGE, MASS.

Fogg Museum May: 20th Century Drawings, Watercolors; Contemporary Art; Lautrec Prints.

CHARLESTON, S. C.

Pink House To May 25: Contemporary Charleston Artists.

CHICAGO, ILL.

Art Institute May: "How Real is Realism"; Edvard Munch; Jacob Steinhardt, Woodcuts; Contemporary Japanese Woodcuts.

Artists Equity May: Work by Professional Members.

Artists Guild To June 1: Phoebe Moore.

Chicago Galleries Assoc. May: Mancena Barton; Gaspar Ruffolo. Oehlschlaeger Galleries May: Contemporary American Art.

Palmer House Galleries To May 20: Copeland Burg.

CINCINNATI, OHIO

Art Museum To June 8: Knife, Fork & Spoon Exhibition.

Taft Museum To May 30: Cincinnati Renaissance, 1870-1890.

CLEVELAND, OHIO

Museum of Art To June 10: Cleveland Artists & Craftsmen Annual.

COLUMBUS, OHIO

Gallery of Fine Arts To June 3: Art League Annual.

DALLAS, TEX.

Museum of Fine Arts May: Index of American Design.

DAYTON, OHIO

Art Institute To June 3: 5 Centuries of Skylines.

DENVER, COLO.

Art Museum To July 8: 57th Annual for Western Artists.

DES MOINES, IOWA

Art Center To June 10: Japanese Foli Art; Jack O. Smith.

DETROIT, MICH.

Institute of Arts To June 10: Lendall Pitts Retrospective.

DULUTH, MINN.

Tweed Gallery To May 25: Max Weber Retrospective.

FITCHBURG, MASS.

Art Museum To June 3: Helene Schjerfbeck Memorial Show.

GREEN BAY, WISC.

Neville Museum May: Art Colony Annual.

HAGERSTOWN, MD.

Wash. County Museum May: Paintings & Sculpture.

HARTFORD, CONN.

Wadsworth Atheneum To June 3: New England Sculptors; To June 10: Drawings Collection.

INDIANAPOLIS, IND.

Herron Institute To May 27: Indiana Artists Annual.

KANSAS CITY, MO.

Nelson Gallery May: Watercolor Society Show.

LOUISVILLE, KY.

Speed Art Museum May: Harold Davis, Color Prints; North American Indian Arts.

LOS ANGELES, CALIF.

Art Assoc. May: Portable Mural for Mid-Century Architecture.

MANCHESTER, N. H.

Currier Gallery May: Frankly Romantic; Paris Posters.

MINNEAPOLIS, MINN.

Institute of Arts To July 1: Buddhist Sculpture.

University Gallery May: Daumier, Gavarni, Mestrovic, Drawings.

Walker Art Center To June 24: Geraldine Frise, Pastels.

MONTCLAIR, N. J.

Art Museum To May 27: Marine Prints.

MONTGOMERY, ALA.

Museum of Fine Arts May: Indian Paintings.

NEW ORLEANS, LA.

Delgado Museum To June 3: Contemporary American Painting.

NEWARK, N. J.

Art Club To May 22: N. J. Watercolor Society Annual.

Art Museum May: Contemporary American Paintings & Sculpture.

NORFOLK, VA.

Museum of Arts To May 20: Clifford Jackson, Oils & Watercolors.

OMAHA, NEBR.

Joslyn Art Museum To May 27: Operation Palette, Navy.

PASADENA, CALIF.

Art Institute To May 21: Alson Clark Retrospective; To May 27: Dorothy Jordan Paintings.

PHILADELPHIA, PENNA.

Academy Fine Arts To May 27: Student Work for Cresson Scholarships.

Art Alliance May: Experimental Techniques; Albert Bockroch Paintings; Caroline Granger Memorial DeBraux Gallery May: French Surrealist Paintings.

Donovan Gallery May: Drawings, Watercolors of Local Scenes.

Museum of Art May: Diamond Jubilee Accessions; Elkins Collection.

PORLAND, ORE.

Art Museum May: Artists of Oregon 1951 Annual.

Kharouba Gallery To May 26: Margaret Tompkins, Paintings.

POUGHKEEPSIE, N. Y.

Three Arts May: James Scott, Recent Paintings.

PROVIDENCE, R. I.

Art Club To May 20: John G. & David Aldrich, Watercolors.

Museum of Art May: French & American Paintings.

RICHMOND, VA.

Virginia Museum To June 3: Virginia Artists 1951.

ROCHESTER, N. Y.

Memorial Art Gallery May: Rochester-Finger Lakes Annual.

ROCKLAND, MAINE

Art Museum May: Kuniyoshi Lithographs; Archipenko Drawings.

ROCKPORT, MASS.

Art Association May 20-26: Margaret Fitzhugh Browne Paintings.

ROSWELL, N. M.

Roswell Museum To June 3: Roswell Art Annual.

SACRAMENTO, CALIF.

Crocker Art Gallery To June 22: Kingsley Annual.

ST. PAUL, MINN.

Historical Society Museum May: John Rood, Sculpture.

SAN DIEGO, CALIF.

Fine Arts Gallery To May 29: Brooklyn Museum Print Annual.

SAN FRANCISCO, CALIF.

DeYoung Museum To June 5: Contemporary Berlin Paintings.

Labandt Gallery From May 23: Miller McDaniel & Michael Biassell.

Museum of Art To July 9: Arshile Gorky Retrospective.

Rotunda Gallery To June 16: Annual Pacific Coast Ceramic Show.

SEATTLE, WASH.

Art Museum To June 3: 21 Modern British Painters.

SIOUX CITY, IOWA

Art Center To June 2: Iowa May Show, Oils.

SPRINGFIELD, MASS.

Smith Art Museum To May 27: Founding of Paris Anniversary.

TAMPA, FLA.

Art Institute To June 1: Members Show.

TULSA, OKLA.

Philbrook Art Center May: Contemporary American Indian Paintings.

UTICA, N. Y.

Munson-Williams-Proctor To May 21: Contemporary American Realists; Alfred Krakusin; "Seated Woman," oil; Pablo Picasso.

WASHINGTON, D. C.

National Gallery May: Flower Prints; Botanical Drawings.

Phillips Gallery May: Raoul Dufy.

Smithsonian Institution To May 30: Miniature Painters, Sculptors, Gravers 18th Annual.

Watkins Gallery To May 20: Annual Spring Purchase Show.

YOUNGSTOWN, OHIO

Butler Art Institute To June 17: National Ceramic Show.

NEW YORK CITY

ACA (63E57) To May 21: Harry Gottlieb; To May 26: Stella Buckwald.

Acquavella (119E57) May: Old Masters.

Amer. British (122E55) To May 18: Jane Canfield Sculptures; May 21-June 8: Barnard Lintott Retrospective.

Argent (42W57) To June 2: Irving Amen Woodcuts; Rachel Frank; Elmira Kempton.

Arnow Art Center (640 Arnow, Bronx) Weekends to June 10: 8 Contemporary Painters.

Artists (851 Lex. at 64) To May 31: Lester Johnson.

A. A. (711 5th at 55) To May 19: Anita Alexander; May 23-June 9: Winslow Wilson.

Babcock (38E57) To May 26: Aaron Berkman.

Baibizon-Plaza (101W58) To May 31: Sara Boat.

Binet (67E57) To June 1: Prints, Bodley (26E55) To June 2: George Daniell.

Borgenicht (65E57) To June 2: Jimmy Ernst.

Brooklyn Museum (Eastern Pkwy) To May 20: 5th Nat'l Print Annual; To June 24: International Watercolor Exhibition.

Buchholz (32E57) To May 26: Jacques Lipchitz.

Buriuk (119W57) To May 19: Joshua Epstein; May 20-June 2: Winner of Fantasy, Artists Equity.

Carlebach (937 3rd at 56) To May 26: Erna Weill, sculpture.

Carre (712 5th at 56) To May 31: Kupka, 1910-1950.

Carstairs (11E57) May: Contemporary French & American Paintings. Contemporary Arts (106E57) To May 31: Old Favorites.

Peter Cooper (313W53) To June 9: Herbert Brown, Tom Bouis.

Cooper Union (Cooper Sq.) To June 8: Alter-Ego: Masks.

Copain (891 1st) To May 28: Harold Somberg.

Creative (18E57) To May 26: Joann Gedney; May 28-June 9: Sam Greenburg.

Delius (18E64) To May 31: Paintings & Drawings.

Downtown (32E51) To May 19: Newcomers; May 22-June 2: Shahn Drawings.

Durlacher (11E57) To May 19: Cady Wells, Gray Foy; From May 23: Group Exhibition.

Duveen Bros. (720 5th at 56) May: Old Masters.

Eggleston (161W57) To May 19: Leslie Fliegel; May 24-June 2: Joel Moss.

Eighth Street (33W8) To May 20: Gotham Painters; May 21-June 3: Bronx Artists Guild.

Feigl (801 Mad. at 57) To June 16: American & European Moderns.

Ferargil (63E57) To May 26: Emilio Sanchez; Narciso Thorne; May 21-June 2: Bemelmans, Amy Jones; Bernard S. Carter, Jr.

Fine Arts Associates (41E57) To May 31: Millard Sheets.

Freedman (20E49) May: Stan Fraydas.

Franklin School (460 Park at 57) May 24-26: Student Work.

French & Co. (210E57) May: Old Masters.

Fried (40E68) May: Areas of Search in Art.

Gal. St. Etienne (46W57) May 17-June 9: Austrian Children's Drawings.

Ganso (125E57) To May 26: Joseph Meert.

Grand Central (15 Vand.) To May 18: Syd Broune; To May 26: Saul Raskin; To June 2: Art Directors Exhibition.

Grand Central Moderns (130E56) May 22-June 30: Mid-Year Retrospective.

Grolier (47E60) To June 3: Treaties & Maps, Showing Their Effects.

Hacker (24W58) To June 16: Group Exhibition.

Hammer (51E57) To June 16: Corbellini.

Heller (108E57) To May 19: 12 for Tomorrow.

Hewitt (18E60) To May 26: Rondas.

Hirsch (30W54) May: Antiquities & Numismatics.

Hugo (26E55) May: Peter Ruta.

Janis (15E57) To June 2: Painters of de Stijl.

Jewish Museum (5th at 92) To August: Zagayski Collections.

Kennedy (785 5th) May: Prints.

Kleemann (65E57) May: Modern Paintings & Prints.

Knoedler (14E57) To May 26: Christian Bérard, Eugene Berman.

Kootz (600 Mad. at 58) To June 2: The Intimate Media.

Kraushaar (32E57) To May 26: Group Show; May 28-July 7: American Watercolors.

Levitt (559 Mad. at 56) May 22-June 23: Watercolor Festival.

Macbeth (11E57) May-July: Group.

Matisse (41E57) May: Recent Arrivals from Paris, Paintings & Sculpture.

Met. Museum (5th at 82) To May 27: Italian Theatrical Designs; To June 10: American Cartooning.

Midtown (605 Mad. at 57) To May 26: Dong Kingman Retrospective.

Michel (55E57) May 21-June 1: Arthur Schiele Group.

Modern Museum (11W53) To June 3: Prize-winning Lamps; To June 10: Modigliani; To June 17: Japanese Pottery & Basketware; To July 4: Abstract Photography; To July 8: New Talent; May 23-Aug. 12: Selections from the Alfred Stieglitz Collection.

Tibor de Nagy (20E653) To June 16: Painters of the School of New York.

National Arts Club (15 Gramercy Pk.) To May 31: Spring Watercolor Exhibition.

National Audubon Society (1000 5th) To May 18: New York Wall Book.

New Age (138W15) To May 26: Art to Live With.

New Art Circle (41E57) May: Modern American & European Paintings.

New Gallery (63W44) To June 9: Otto Botto.

Newcomb-Macklin (15E57) To May 26: Shirly Kaplan.

Newhouse (15E57) May-Aug.: Old Masters.

New School (66W12) To May 31: Student Work.

N. Y. Public Library (190 Amsterdam at 69) To June 21: American Book Illustrators.

N. Y. Historical Society (170 CPW at 77) To June 5: History & Manuscripts; To June 30: Early Confederate Naval History; To July 22: Albert Gallatin.

John Nicholson (69E57) May: Flemish Paintings.

Non-Objective Museum (1071 5th at 87) To June 3: Group Exhibition.

Parsons (15E57) To June 2: Walter Murch; Robert Rauschenberg.

Parsons School (136E57) May 18-22: Student Work.

Passedoit (121E57) To May 19: Peter Blanc; May 21-June 16: Annual Spring Group Show.

Pen & Brush (18E10) To June 1: Spring Watercolor Show.

Peridot (6E12) To May 19: Seymour Franks; May 21-June 30: Gallery Group.

Peris (32E58) To May 19: Modigliani; May 21-June 29: Modern French Paintings.

Portraits (460 Park at 57) To June 9: Portraits in Review, 1950-51.

RLS (127E60) To May 25: Clara Fargo Thomas.

Regional Arts (155E46) To May 21: Inger Jacobson.

Rehn (683 5th at 53) May: Spring Group.

Riverside Museum (310 Riv. at 103) To May 27: Metropolitan Camera Club Council Photographic Exhibition.

RoKo (51 Gren. Ave.) To May 24: Bernard Rosenthal; May 28-June 30: Contemporary American Group.

Salpeter (36W56) To May 26: Charlotte Rose.

Scalamandre Museum (20W55) May: French Rococo Silks.

Schaefer, B. (32E57) To May 19: Women Day; May 21-June 9: William Halsey.

Schaeffer (52E58) May: Old Masters.

Schultheis (15 Maiden Lane) May: Old Masters.

Sculpture Center (167E69) To June 2: William Muir.

Segy (708 Lex. at 57) To May 31: Masks from Africa.

Serigraph (38W57) To May 28



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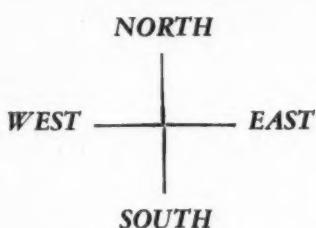
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